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Ancient *S*tunes and Modern *M*usic

Sixth International Festival at Siena Bizarre in Music and Throngs

By Federico Candida

SIENA, ITALY.—The ancient basilica of San Francesco was the gathering place of things who came here to attend the Sixth International Festival of modern music. There were scores of those peculiar looking bobbed-haired women and girls and equally strange men, supermen, half men and nobodies of many nationalities, of the sort I had seen in Venice in 1925, in Zurich in 1926, and in Frankfort in 1927. And in much greater numbers there were Italian musicians and critics. Although most of these, to tell the truth, were little impressed by the Italian '900 exhibition in Bologna in 1927 and by the Italian musical week at the Milan Fair, they flocked in droves to the present festival—attracted undoubtedly by the international aspect of the occasion and by the prospect of hearing some bizarre music.

The head of the amiable Edward Dent was visible above all other heads; which is quite right, considering that he is president of the International Society. The beard of Signor Hertzka, the dean of the organization, was beautifully neat and well combed.

Bernardino Molinari and the orchestra of the Augusteo of Rome opened the Festival with two evenings of old Italian composers, Vivaldi, Cimarosa, Corelli, Monteverde and Rossini.

Nothing to Discover

BEHIND the first few hundred of seats reserved for the official delegates of the Festival, there were thousands of seats occupied by the general public which again and again manifested its enthusiastic approval of Molinari and his excellent orchestra. There was nothing to discover (and nothing to hide) in the music heard at San Francesco. But it must be said that with the passage of time, and perhaps also with the state of grace and exaltation resulting from the unusual circumstances the art of Molinari seemed closer to perfection than ever before. After some picturesque works by Antonio Vivaldi, the Sarabanda of Arcangelo Corelli was interpreted with exceptional finesse and expressiveness. In the true beauty and musicianship of the rendition, Molinari demonstrated to what an extent the fervor and ability of a true artist can communicate itself to the mass of the executants.

On the evening of the first day the Commune of Siena gave a formal reception in honor of the delegates at the Palazzo della Signoria. In the superb setting of the fourteenth century hall, the international throng listened to music and speeches.

The Podesta welcomed the delegates in the name of the Commune in an excellent address. Then the prefect, Pichetti, who is well known to gatherings of musicians, having been head of



Ravel . . . revealed nothing about himself which is not already known

the S. I. F. A. L., made a speech which was warmly received.

Dr. Dent also spoke with that grace and wit which are always his. Supporting his appeal with historical examples and using phrases full of true sincerity, he urged the delegates and the public to be calm, patient, and tolerant with even the most anarchical musical manifestations.

All artistic movements, he pointed out, have had their origins in academies. He intended undoubtedly to allude to the Florentine Camerata dei Bardi, but he did not name it. Perhaps he wished to avoid explaining whatever relationship there may be between the academies of the seventeenth century, inspired in their innovations by an ideal of Grecian beauty, with certain academies in the twentieth century S. I. M. I. C., which seem to be motivated in their attitude of revolution at any cost by an ideal of ugliness and distastefulness for which it would be difficult to find parallels in the past.

Noteworthy among the works given at the first chamber music concert were the second string quartet by Vincenzo

sion higher than any other in the earlier movements.

Hindemith's piano composition was interpreted with exceptional technical skill and expressive qualities (it is difficult to judge in music which disdains expression) by Franz Osborn. In type and development it resembles the works of the German master already known. Even in the brief proportions of the work, there are gray zones. But there are also moments of rhythmic energy, richness, substantiality of musical discoursiveness and instinctive geniality which would speak well for Hindemith even were he a newcomer.

The Voice Band

RAVEL, with his sonata for violin and piano, revealed nothing about himself which is not already known. His taste, his Latin sense of plasticity, of measure and elegance are the best characteristics of this work.

An intermezzo between the first and second official concerts was a Czechoslovakian morning which included a most interesting and diverting number: a so-called Voice Band, a vocal octet (with some complications by a jazz arsenal) written and directed by the composer. It is the most curious and comical thing imaginable, created by E. F. Burian, born at Pilsen and hardly twenty-four years old.

The Voice Band—perhaps it would be best to use the words of the program—is a species of choral recitative. Using the purely expressive method and never making a concession to naturalism, Burian brings into play only the powerful *timbre* of his recitational agents. He does not need an absolutely determined intonation; on the contrary, he contents himself with reaching an approximate grade of intonation only to render his sensibility of expression acute. This explanation may not be clear, but since I am merely stating what the program notes say, I dare not add personal clarifications.

There were eight performers, three women and five men, with Signor Burian at the head of the table. The men and women sang or spoke nonsense or sense in every conceivable language without pitch or key. Burian conducted, at the same time singing or speaking as the composition seemed to demand. Gay or serious, tragic or grotesque, these improvisations possessed a rhythmic bond that was strong in its force and originality. In substance the composer created something between the spoken word and the discordant song, but discordant with grace, distinction, and method—a species of intoned discordance.

The Voice Band never descended to a truly individual note or merged into a unison, even of the most diffuse sort.

(Continued on page 34)

AS WE GO TO PRESS

Metropolitan's First Week—Something About Havana and Mimi Aguglia—Norena's Hit in Paris—Aeolian Hall Concerts

Mr. Schelling Arrives

Ernest Schelling, pianist and conductor of the children's concerts of the New York Philharmonic-Symphony Society, arrived on Oct. 16 aboard the *Île de France*, after a summer in Switzerland. In addition to his children's concerts in New York, Mr. Schelling has organized and directs similar series with the Philadelphia and Boston Symphony Orchestras. The date of the Philharmonic-Symphony children's concerts under Mr. Schelling are Jan. 26, Feb. 2 and 9, and March 2 and 16.

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In San Francisco

Alexander Fried, music critic for the San Francisco Chronicle will give a course of ten lectures in the history and appreciation of music for the University of California's Extension Division, San Francisco.

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Strauss' Premier

The Philadelphia Civic Opera Company announces that Strauss' *Ariadne auf Naxos* will be given for the first time in America on Nov. 1, with Mmes. Peterson, Boykin, Williams, Harrison, Jepson and Marston, and the Messrs. House, Elwyn, Mahler, Eddy, Schmidt, Reinert. *La Bohème* will be sung on Nov. 8, and *Die Meistersinger* on Nov. 22. The rôle of Hans Sachs will be taken by Fred Patton of the Metropolitan Opera Company, and Beckmesser will be interpreted by Robert Ringling, of the Chicago Civic Opera Company. Helen Stanley will take the part of Eva, and Paul Althouse of the Metropolitan Opera Co., that of Walther.

* * *

Curtis Additions

PHILADELPHIA.—New members of the Curtis Institute of Music include Leopold Auer, Efrem Zimbalist, and Edwin Bachman in the violin department; Alexander Lambert in the piano department and Ernest Ziechiel and Anna Marie Soffray in the department of theory and composition, which will be headed by Rosario Scarlero. Josef Hofmann, director, has announced that "this year all students will be given free tuition." Public appearances by the students will be more frequent than in the past. The Orchestra, under Arthur Rodzinski, will give four concerts, including one in New York and one in Washington. The Swastika Quartet, composed of four-string players from the student body, will give six concerts in the Philadelphia Museum, and will also be heard in the foyer of the Academy of Music and in New York and Washington.

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Norena in Paris

At the invitation of M. Rouche, Director of the Paris National Opera, Ede Norena, soprano for the past two seasons of the Chicago Civic Opera Company, will remain for the entire season 1928-29 in France. Three years ago, Mme. Norena made her début at the Paris Opera, singing Gilda in *Rigoletto* in Italian. This season she was heard as Gilda again, singing, however, in French. Other parts which the Parisians have recently heard have been her Queen in *Coq d'Or* and her Juliette. Mme. Norena returns to America for a limited concert tour in 1929-30.

Actress and Singer

Mimi Aguglia, noted Italian actress, has just returned from a tour of Italy, Spain, Mexico and South America, where she repeated successes of former seasons. One of the noteworthy events of the trip was the appearance of the Sicilian star in the operatic rôle of Carmen in Havana. Mme. Aguglia is not primarily known as a singer.

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Concert in Russia

(Special to MUSICAL AMERICA)

MOSCOW, Oct. 6.—The première of Casella's violin concerto, dedicated to Joseph Szigeti received an enthusiastic reception when given here yesterday with the Persimphans conductorless orchestra.

DINES WITH VATICAN OFFICIALS



PIETRO YON

An audience with the Pope and Cardinal Merry del Val was a memorable event in the course of Pietro Yon's trip to Italy this summer. Mr. Yon, who is honorary organist of St. Peter's, also played in that historic church and was subsequently guest of honor at a dinner when the guests included G. Mule, director of the Conservatory of St. Cecilia; R. Renzi, organist of St. Peter's; A. Bustini; Mr. Yon's brother, Dr. Attilio Yon, and officials of the Vatican. Another incident of Mr. Yon's Italian tour was playing in the Cathedral of St. Giusto in Trieste. After visiting other important centers, Mr. Yon spent a holiday in the family castle at Settiano Vittone. Returning to New York and to his duties as organist of St. Patrick's Cathedral, Mr. Yon is now composing and preparing a series of programs for his large choir.

FIRST WEEK'S BILL AT METROPOLITAN

BILLS for the Metropolitan Opera Company's first week are announced by Giulio Gatti-Casazza, general manager, as follows: Monday evening, Oct. 29, *L'Amore dei Tre Re*, sung by Mmes. Rosa Ponselle and Flexer; Messrs. Martinelli, Danise and Pinza. Tullio Serafin will conduct.

Wednesday evening, *Tannhäuser*, with Mmes. Jeritza and Claussen, Messrs. Laubenthal, Whitehill and Mayr. Artur Bodanzky will conduct.

Thursday evening, *Manon Lescaut*, with Mmes. Alda and Grace Devine (début), Messrs. Gigli, Scotti, Didur, and Marek Windheim (début). Conductor, Mr. Serafin.

Friday evening, *Aida*, with Mmes. Rethberg, Matzenauer and Aida Doninelli (début), Messrs. Jagel, Basiola and Pinza. Mr. Serafin will conduct.

Saturday matinée, *Hänsel und Gretel* and *Pagliacci*; the former with Mmes. Mario, Fleischer and Manski and Mr. Schutzenhoff, Mr. Bodanzky conducting; the latter with Mme. Guilford and Messrs. Lauri-Volpi, De Luca and Bada, Vincenzo, Bellezza, conducting.

La Juive will be the "popular" Saturday night opera with Mmes. Easton and Ryan, and Messrs. Martinelli and Rothier. Louis Hasselmans will conduct.

Rigoletto will open the Metropolitan season at the Brooklyn Academy of Music on Oct. 30 with Mmes. Mario and Alcock, Messrs. Lauri-Volpi, De Luca and Rothier. Mr. Bellezza will conduct.

The Reward of Royalty

Herbert Heyner, British baritone who arrives here at the beginning of November for his first concert tour of this country, looks forward eagerly to his visit here. "I await America and the Americans with much pleasure and interest," he writes. "The books of James G. Huneker and W. J. Henderson, particularly, have been a constant joy to me. The latter might share some of his royalties on 'The Art Singing' with me, considering that I have bought and given away copies to aspiring singers who have applied to me for advice as to the 'road to success.' The above-mentioned together with Krehbiel and others, have helped me a lot, and given me a stimulating picture of the country I'm coming to. Anyway, I'm looking forward to an American welcome, proverbial in its warmth . . . the rest lies on the lap of the Gods."

* * *

The following concerts will be given in the little salon of Aeolian Hall, New York: Oct. 24, at 3 p. m., recital of audiographic music; Oct. 27, at 11 a. m., children's hour of music; Oct. 27, at 3 p. m., audiographic recital; Oct. 31, at 3 p. m., audiographic program; Nov. 3, at 11 a. m., children's hour; Nov. 3, at 3 p. m., audiographic recital.

Students Give Play

Chicago Musical College Presents Comedy

CHICAGO.—The school of the theatre at the Chicago Musical College, which is under the direction of Walton Pyre, announced its first play of the season on Sunday afternoon, Oct. 14, when the three act comedy, *The Brat*, was billed with the following in the cast: Margaret Urguhart, Wilfred Marceau, Howard Irke, Lois Heinz, Frances Loebig, Katherine Glascott, Dorothy Burgman, Virgil Berg, Luceda Lobdell, and Mildred Shrayer. Similar plays will be given throughout the season at the regular series of Sunday concerts held by the College.

Rose Lutiger Gannon, a member of the College's vocal faculty has been engaged to take charge of music in Chicago grade schools.

Noble Cain, who heads the College public school music department, has been appointed to take charge of music in all the high schools of Chicago. Stella J. Gains, of Lockport, Ill., who received her bachelor of music education degree last year, is engaged by the Tuley High School in this city.

The following pupils of Herbert Witherspoon, president of the College, are active: H. S. Foth, tenor, now heads the vocal music department of the city schools in Okmulgee, Okla. George Graham, baritone, has been engaged to head the vocal department of Wooster College, Wooster, Ohio. Mr. Graham will also be soloist with the College Glee Club. Elvera Cedargreen, a former pupil of Mr. Witherspoon and Florence Hinkle, takes charge of the vocal department at State Teachers College, Valley City, N. D. John Clare Thomas hears the vocal department at the Birmingham Southern University, Birmingham, Ala. George Gove, bass, is a member of the WGN Players.

Students of Isaac Van Grove are widely booked. Blair Stewart, tenor, pupil of Isaac Van Grove, has returned from Rockford, Ill., where he filled a several weeks' engagement at the Coronado Theatre under the management of Balaban and Katz. Mary Elizabeth Klein has been appointed soloist and member of a quartet in the New England Congregational Church, Chicago. Nathaniel Wagner is leading tenor with My Maryland, playing at the Great Northern Theatre.

Dorothy Desmond, pupil of Charles H. Demorest, has accepted the position of organist in Emmanuel Baptist Church, Chicago. Stella Collins, a former Demorest pupil visited Chicago recently on her way to Seattle to fill a position in one of the leading theatres, and to open her own studio.

Violin students of Max Fischel have fulfilled these bookings: Frederick Dvorch, soloist before the Ben Hur Chapter of the Eastern Star, Oct. 4. Jake Wolf, recital at the Hebrew Institute of Chicago; Harold Laufman, in a concert at the University of Chicago.

Elsie Barge Wilson, who holds a bachelor of music degree from the College, has opened her own music school in St. Petersburg, Fla.

Ernst Melby, organ pupil of C. Gordon Wedertz, is organist at the Campbell Park Presbyterian Church, Chicago.

Betty Byron, who received her musical training at the College, is playing one of the leads in *My Maryland*.

Hans Von Holwede, pupil of Henry Francis Parks, is organist at the Crystal Theatre, Antioch, Ill.

Members of Libushka Bartusek's dancing class appeared before the Daughters of the Renaissance in the Palmer House on Oct. 2. A ballet of twenty-four members of Mme. Bartusek's class was featured at the American Legion Convention.

Two New Visitors



Norbert Salter and his son, Stefan, arrive in America to become liaison officers between Europe and American Artists.

The popularity of American artists in Europe was a determining factor in Norbert Salter's decision to come to New York and open a managerial office with the assistance of his son, Stefan Salter.

"I have had this idea in mind for a long time," Mr. Salter says. "This will be one of the greatest parts of my business—to occupy myself with American artists, to arrange concert and opera tours in Europe, and to give younger performers the chance to prepare themselves for public appearance."

"I have met several of the younger American artists who interest me very much. For instance, the tenor Alt-house, for whom I am arranging a big tour through Germany and Austria,

after having a very successful audition for the director of the Vienna Opera House. Also, I am very much interested in Gina Pinnera and Rosalinda Morini, both of whom intend to visit Europe in a short time.

"My plans regarding European artists for America are that I am negotiating specially for different Vienna musicians. First, the ninety players of the Vienna Philharmonic Orchestra, conducted by Wilhelm Furtwängler. Also, there is keen interest in the Vienna Meistersinger Boys, eighteen in number, formerly members of the Kaiserliche Hofkapelle. They are twelve and thirteen years of age, and perform light music by Mozart, Schubert and others in concert programs."

Two Cities Celebrate Van der Stucken's Birthday

Frank Van der Stucken, composer and conductor, was honored October 15, in celebration of his seventieth birthday by a luncheon at the Park Central Hotel, New York, under the auspices of a testimonial committee consisting of George W. Chadwick, Frederick S. Converse, Mrs. Elizabeth Sprague Coolidge, Walter Damrosch, Arthur W. Foote, Rubin Goldmark, Henry Hadley, Philip Hale, William J. Henderson, Henry Holden Huss, Edgar Stillman Kelley, Mrs. Edward A. MacDowell, Mrs. Horatio W. Parker, Frederick A. Stock and Arthur Whiting.

Mr. Hadley, who referred to Mr. Van der Stucken as a "super-musician," was the toastmaster. The first speaker was Mr. Damrosch, who closed a short address with three cheers for Mr. Van der Stucken. Mr. Damrosch also paid tribute to the senior member of the gathering, Bernard Bockelman, ninety-year-old pianist and teacher.

A Safe Bridge

Mr. Huss praised Mr. Van der Stucken's aid to composers in producing music he thought worthy of public hearing, never catering to cheap novelty at the cost of self respect, but wisely and safely bridging over from the classics to more modern productions.

Mr. Henderson, critic of the Sun, spoke, followed by Olin Downes, critic of the Times, and Leonard Liebling, critic of the American and editor of the Musical Courier.

Mr. Hadley read messages from Paderevski, Gabriel Pierne and Joseph N. Weber, president of the American Federation of Musicians. There also was a message from the burgomaster

and board of aldermen of Antwerp, scene of Mr. Van der Stucken's early studies.

Liszt's Encouragement

Mr. Van der Stucken recalled his master, Franz Liszt, as the great encourager of young talent. Liszt, in 1883, he said, had arranged a concert of Van der Stucken's youthful works, among the first by an American heard abroad, and played then by a famous fellow pupil, Alexander Siloti, who also was present on this occasion.

Mr. Van der Stucken was honored again in the evening by a dinner given him by the Bohemians.

CINCINNATI, Oct. 17.—Frank Van der Stucken was guest of honor in the ballroom of the Hotel Sinton on Oct. 10, which all musical Cincinnati assembled to celebrate the seventieth birthday of the musician who organized a great symphony orchestra, and gave liberally of his time and ability to teaching in the College of Music as its director and dean, later carrying on as conductor of the Cincinnati Musical Festival.

The gathering was presided over by William F. Wiley of the Cincinnati Enquirer. Murray Seasongood, Mayor of Cincinnati, conferred upon Mr. Van der Stucken the metaphorical crown of victory and bespoke the gratitude that all citizens feel for his notable achievements in music's cause.

Henry Hadley, made a brief address taking for his topic, The American Composer's Debt. The Present Generation's Debt was the subject of an address by J. H. Thurman, who has been closely identified with Mr. Van der

Your Debut Free

M. H. Aylesworth Makes Announcement for Broadcasting Company and Music League

A REVOLUTIONARY change in the present system of New York musical débuts is forecast in an arrangement completed late Monday afternoon between the National Broadcasting Company and the National Music League.

These two organizations are combining in an undertaking which aims to relieve young musicians of the heavy expense now involved in launching their careers. It also purports to focus wider attention on the premiere appearances of unknown artists.

M. H. Aylesworth, president of the National Broadcasting Company at a meeting of the two organizations this afternoon, at which Mrs. Otto Kahn represented the National Music League, made the following statement:

"The National Broadcasting Company will undertake to sponsor and finance the débuts of promising young artists selected through auditions by the National Music League. These débuts will be regulation concert recitals with the public and music critics present to hear the artist in person. They will be held in the large concert auditorium of the National Broadcasting Company, which seats three hundred people. A new feature, however, will be that they will be widely broadcast so that the radio audience may listen in. This means that the new young artist instead of performing for only a limited

concert audience will in addition be heard by a large public outside. It also means that the opinions of the New York critics, who we hope will attend these concerts, will be supplemented by those of critics in other parts of the country who may hear these débuts over the air.

"Selection of artists who will make their débuts in this manner will be entirely in the hands of the National Music League. An audition committee of the League will decide which artists have sufficient talent and promise to warrant this sponsorship. There will be absolutely no expense for the artist either in connection with the audition or the début. It is intended that three débuts be grouped into a single concert, —possibly one vocal, one violin and one piano or some other varying combinations.

Following the débuts such artists as it is believed will be successful professionally will be aided in starting their careers both by the National Broadcasting Company and the National Music League.

George Engles, as director of the National Broadcasting and Concert Bureau will arrange these combined concert and radio débuts. Speaking of the plan at the conference of the two organizations yesterday, Engles said:

"The idea is not so much to change the present system of débuts as to make it more effective. The average début costs from \$600 to \$1000. This is a tremendous drain on young artists, but it is considered indispensable to starting a musical career. Often the chief purpose of the début is lost. The primary object, as everyone knows, is to secure New York press notices before attempting concerts in other parts of the country. Present overcrowded concert conditions make it impossible for the critics to give adequate attention to every musical event. At the height of the season there are four or five concerts on week days and on Sundays from fifteen to twenty. Lesser known artists are fortunate if they secure perfunctory notice. With several artists grouped into a single concert under the new plan, some relief should be afforded to present conditions.

"These will be strictly musical events, maintaining the highest standards of the concert halls. Only the finest artists, capable of winning the attention of any concert audience will receive this sponsorship."

As spokesman for the National Music League, Mrs. Otto Kahn said:

"I think the plan offers a practical and much needed solution to one of the problems confronting unknown artists who are often unable to give concerts on an adequate scale owing to their inability to raise the large sum which this involves."

"The new joint plan of the National Broadcasting Company and the National Music League should be of great benefit in that it will give to those artists who have demonstrated at auditions a high standard of achievement, the advantage of a radio début to an audience of enormous magnitude. The radio in its present high stage of development should prove an excellent means of acquainting the general public with the talent and ability of new artists."

OPEN TICKET OFFICE

A ticket office has been established in the Knabe salesroom, 584 Fifth Avenue, New York, for the sale of opera, lecture, concert, recital and theatre tickets. The office is in charge of Mrs. M. Chadwick.

• For Higher Standard •



ARTHUR JUDSON
Who Predicts New Economic Order in Music World.

Ovation Given Koussevitzky at First Boston Concert

BOSTON, Oct. 17.—When Serge Koussevitzky appeared on the platform of Symphony Hall to conduct the Boston Symphony Orchestra in its first concert of the season, the audience rose to greet him, and applause waxed loud and long.

Bostonian tastes were gratified with an abundance of Beethoven, for the program began with the Leonore overture No. 3, and ended with the Froica Symphony. Koussevitzky's orchestra seems an instrument of perfect smoothness and balance, and, in his hands, a controlled unit.

An Atonal Concerto

In contrast to Beethoven, we had Debussy's Nocturnes, Fêtes, and Nuages, and Hindemith's Concerto for Orchestra, Op. 38. This Concerto was received mostly with selfconscious murmurs of puzzlement, but a few apostles of modernism, inevitably to be found in the galleries, issued an enthusiastic staccato of applause. It is a completely atonal work, and is interesting more by virtue of its trickiness than by any melodic content. Melodies there are—plenty of them, played simultaneously in different keys; we are curious as to

whether they would sound a swell if harmonically correct. But Hindemith, youthful and prolific German, distinguishes himself by a lack of messiness in his orchestration—this muddiness which too many modernists cannot escape. His designs are printed clearly, however irregularly, and an abundance of rhythmic figures and whimsicalities save him from becoming too dry.

Theremin Performs

Leon Theremin performed his music from the ether experiments to the intense admiration of his audience, which included an interested spectator in the person of Mr. Koussevitzky. Operating the Thereminvox seems even more difficult than the childish pastime of alternately patting the head and rubbing the stomach; but Mr. Theremin is able to produce lovely vibrating tones resembling the 'cello. It is unfair to criticise his faults, as instability of pitch, in view of the newness and wonders of his invention.

With two assistants to provide harmony, he played the Volga Boatmen's Song, and despite the wobbling pitch, this showed the instrument's great possibilities.

ELIZABETH A. GILBERT.

Judson Takes Over Wolfsohn Bureau

First Step in Efficiency Program

AS announced in last week's MUSICAL AMERICA Concert Management Arthur Judson and the Judson Radio Program Corporation have taken over all the activities of the Wolfsohn Musical Bureau and the Adams Broadcasting Service. William B. Murray remains general manager of the Judson Radio Program Corp., with John Trevor Adams, president of the Adams Broadcasting Service, as general sales manager, and Howard L. Taylor, general manager of Concert Management Arthur Judson, with Calvin M. Franklin of the Wolfsohn Musical Bureau, as general sales manager. The staffs of the Judson Radio Program Corp. and Concert Management Arthur Judson will be augmented by the principal members of the two organizations absorbed in the merger. This combine is regarded as the first step in a comprehensive program for efficiency and economy.

"In times past," said Mr. Judson, "many artists have been too commercial, and to many managers temperamental. The present developments in the economic order have altered the old arrangement of things. Organizations like our own tend to separate practically the artistic and commercial categories, making for a much higher standard of efficiency and economy. It does not represent any artificial attempt at introducing 'big business' into art, as many seem to think. It is simply the form of organization which the natural outcome of normal growth and adjustment in our present economic orders. Business ceases and art begins as soon as the artist steps on the platform . . . and no variety of organization can alter it."

Concert Management Arthur Judson, now in its fourteenth year, has affiliations through the world and represent many important artists, including Feodor Chaliapin, Giovanni Martinelli, Efrem Zimbalist, Sophie Braslau, Vladimir Horowitz, Alfred Cortot, Ernest Schelling, Ottorino Respighi, Hulda Lashanska, and Rudolph Ganz. Mr. Judson personally manages the New York Philharmonic-Symphony Orchestra, the Philadelphia Orchestra, and the Stadium Concerts of New York.

The Wolfsohn Musical Bureau, the oldest organization of its kind in the

Opera Club Opens

The National Opera Club of America, Inc., of which Baroness Katharine Evans von Klenner is founder and president, opened its fourteenth year in the Waldorf-Astoria, New York, Thursday afternoon, Oct. 11.

The guests of honor were Rafaelo Diaz, tenor of the Metropolitan Opera Company; George Liebling, composer and pianist, and members of the Spanish Legation.

A program of Spanish music, in honor of Columbus Day, was presented by Mary Deegan, violinist; Oliver Stewart, tenor, and Isabelle Burnada, contralto.

An informal reception in honor of new members brought the afternoon to a close.

A party is given by the Club every Saturday evening in the Metropolitan Opera House to hear the operas which have previously been discussed and presented in concert and lecture form.

world, was founded in 1884 by Henry Wolfsohn. Artists of the time connected with the Bureau were Lilli Lehmann, Campanini, Scalchi, Minnie Hauk, and Albert Nieman. The Wolfsohn Musical Bureau organized the famous Patti Festival in Madison Square Garden. In 1891 it brought Moriz Rosenthal to this country and the following year Schumann Heink. In 1903 it arranged for the guest conductors of the New York Philharmonic Society, introducing to America Edouard Colonne, Sir Henry Wood, Emil Paur, and Felix Weingartner.

The first American concert tours of both Caruso and Rachmaninoff were also arranged by the Wolfsohn Bureau. In 1910 Henry Wolfsohn died and the business was bought and carried on, first by A. F. Adams, and later by his son, John Trevor Adams. Other artists managed by the Wolfsohn Bureau have been Jascha Heifetz, Alma Gluck, Louise Homer, Lucrezia Bori, Fritz Kreisler, De Pachmann, Mischa Elman, and Jacques Thibaud. Artists on the present Wolfsohn List include Josef Hofmann, Alexander Brailowsky, Nikolai Orloff, Albert Spalding, Toscha Seidel, Frances Alda, Mary Lewis, Titta Ruffo, the London String Quartet and Reinhard Werrenrath.

Since its formation, the Judson bureau, founded and directed by Arthur Judson, has been gradually expanding its activities until it already is one of the largest concerns of the kind in the world.

The combined radio services will give the Judson Bureau control of one of the largest and most important strings of "radio hours" in the world. The programs handled separately by the two organizations now are supplied to many of the most important radio advertisers in the country, and are sent out over nearly all of the big radio stations. The merger will make this service the second or third largest of its kind.

Mr. Judson, who began his career as a musician, touring extensively in a string quartet, was at one time a professor at Denison University, Granville, Ohio, where he also conducted an orchestra and chorus. Coming to New York, he was long affiliated both in advertising and editorial capacity with MUSICAL AMERICA. He left this journal to become manager of the Philadelphia Orchestra, and under his direction the orchestra's endowment drive was successfully completed. Six years ago he organized in New York Management Arthur Judson, which branched into the field general concert management.

NEW HAVEN, Conn., Oct. 19.—Morris W. Watkins, at present in charge of music at the Pawling School, Pawling, N. Y., has been appointed acting director of the Yale University Glee Club, to replace Marshall Bartholomew, conductor, who will spend a sabbatical year in Europe. Mr. Watkins has been an associate director of the Club for two years, and was its pianist on the European tour last summer.

A. T.

San Mateo Closes Brilliant Season

Gabrilowitsch Gives Russian Program at Last Performance

OUT under the brilliant California sun on a recent Sunday afternoon in the Woodland Theatre at Hillsborough, Cal., the third annual summer symphony season sponsored by the San Mateo Philharmonic Society, came to a triumphant close with Ossip Gabrilowitsch appearing in the dual rôle of conductor and piano soloist. The program was a Russian one, containing Glinka's overture to *Russian and Ludmilla*, Glière's symphonic poem *The Sirens*, Stravinsky's ballet suite *The Fire Bird* and Tchaikovsky's first piano concerto.

It was the first time this season that Mr. Gabrilowitsch had appeared at his best. His two preceding concerts had been disappointing to those who remembered the meticulous artistry with which he had presented his programs in the two previous years; but on this farewell occasion in Hillsborough's beautiful open-air Woodland Theatre Mr. Gabrilowitsch re-established himself in our estimation as the conductor *par excellence*.

There was a brilliance and dramatic fire in the Glinka overture; the consideration for form, balance, and nuance that makes Mr. Gabrilowitsch's readings take on the beauties of a rare etching were evidenced in Glière *Sirens* and again in the Stravinsky number, which was the *pièce de résistance* of the afternoon. The Infernal Dance was given a marvelous performance, and the suite as a whole surpassed anything the current summer had brought us.

Perfect Control

Dr. Gabrilowitsch's performance of the solo part in the concerto proved conclusively that he sets the orchestra no task which he is himself incapable of executing within the limitations of

his instrument. Incidentally, he has his fingers under more perfect control than the orchestra could possibly be, and so we heard in all their clarity the complete mastery of nuance, the rippling iridescent runs, and the infinite gradations of tone that are vital factors of the Gabrilowitsch art.

Mishel Piastro, entrusted with the baton during the performance of the concerto, deserved much credit for the ensemble and balance he maintained throughout. He held the orchestra to its task without overbalancing the piano part nor yet withholding any of the support which the solo demanded. At the conclusion of the concerto Mr. Gabrilowitsch was called to the stage six times, and finally Mr. Piastro gave the orchestra a signal and the members responded with a *tussh*. It marked the end of the best concert in the third and most successful season of the San Mateo Philharmonic's summer symphonies. Attendance exceeding by 1,000 that of any preceding attraction in the Woodland Theatre.

The average attendance at the six concerts of the season was 2,000, which is 250 in excess of last season's average.

Interest in this series was more than state wide. Fifteen students, accompanied by a faculty member, motored from the Oregon State Agricultural College at Corvallis, Ore., and rented a furnished house for five weeks, in order to hear the Hillsborough concerts. While the same conductors presented the same program (with but one exception) in San Francisco, the honor of the first performances went to Hillsborough. Alfred Coates and Bernardino Molinari made their Pacific Coast debuts in the Woodland Theatre. Vaughan Williams' London Symphony had its Western première there, as did other works of less importance.

The San Mateo Philharmonic Society owes much to Mrs. George N. Armsby of New York and Hillsborough, who was chairman of the music committee for the San Mateo society and succeeded by virtue of that capacity in developing a national co-operation between the various summer symphony groups. Empowered to engage eminent directors for San Mateo, San Francisco, and Hollywood Bowl, she also co-operated with the New York Stadium management, and consequently it was possible to offer star leaders sufficient engagements to justify them in coming to America and in extending their itineraries to include the west coast.

This was the first year that complete unification in the efforts of San Francisco and San Mateo was established. Previously each city had its own list of guest conductors, and its special concertmaster. (Louis Persinger has been especially employed in that capacity by the San Mateo Philharmonic Society for two seasons past.) This year, in order that each city might profit through additional rehearsals and the increased buying power of co-ordinated groups, the two cities agreed upon Albert Coates, Bernardino Molinari, and Ossip Gabrilowitsch. San Francisco profited tremendously by this combine—so far as artistic standards are concerned. The San Mateo Music Committee insisted upon unacknowledged programs with a goodly array of first timers. San Francisco was more conservative. This season both have had novelties (*Praise be!*) and the fact that four rehearsals instead of two were allotted to each program had a beneficial effect upon the performances. Even this number did not always keep the orchestra up to par.

Each of the visiting conductors will be



Mrs. George N. Armsby, chairman of music committee.

remembered for different interesting qualities and some special number in which they gave the greatest satisfaction. Coates won by strength of personality, emotional readings, and for his superb presentation of Scriabin's *L'Extase* as well as for his introduction of Williams' London Symphony. Molinari gave more intellectual than emotional pleasure. He was the miniaturist who charmed with Corelli and Haydn and astonished with a super-fine presentation of Respighi's *Pines of Rome*. Gabrilowitsch, at his best, combined the intellectual and emotional qualities of the two. His last concert at Hillsborough transcended any and all of the two preceding concerts and was notable because of the Stravinsky music and the conductor's playing of the Tchaikovsky piano concerto. Coates conducted two concerts, Molinari and Gabrilowitsch, three each.

Much of the success of the San Mateo season must be credited to Everett L. Jones, who served the Philharmonic Society in the capacity of business manager.

Aida Opens at Academy

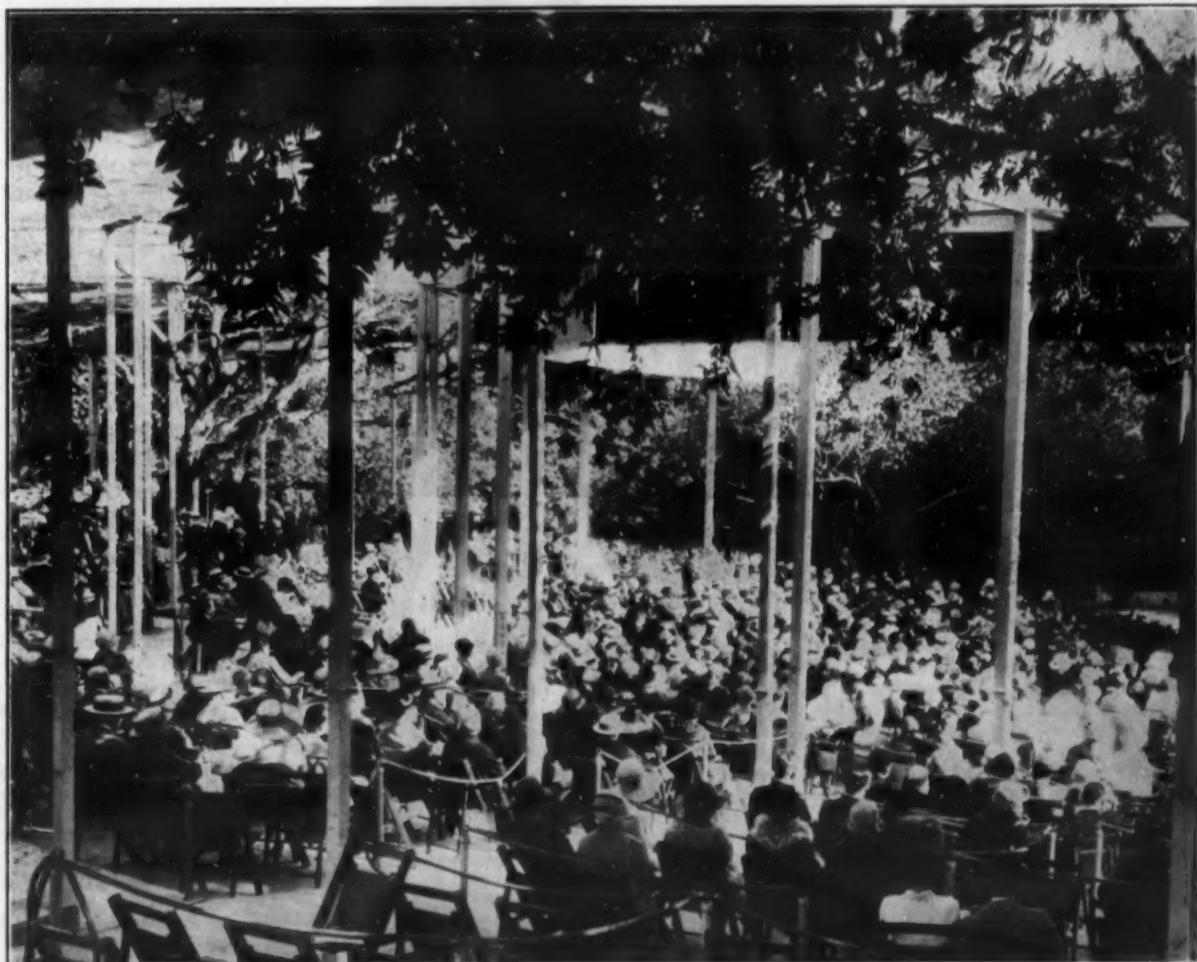
By W. R. Murphy

PHILADELPHIA, Oct. 18.—An exceptionally well acted and vocally excellent *Aida* inaugurated Philadelphia's multifarious lyric-dramatic activities for the season of 1928-9. The first of the three score and more offerings fell to the credit of the Pennsylvania Grand Opera Company, of which Francesco Pelosi is the director-general. There was a large house with the Academy boxes all filled, and much resplendence of raiment and distinction of social prestige to add eclat to the occasion. In addition the company sponsored a supper dance after the performance, in the Academy Foyer, at which a large group of the season's débutantes were in colorful evidence.

Three factors were outstanding in the proceedings, the lyric beauty of Myrna Sharlow's Ethiopian princess, the magnificently dramatic impersonation of Rhea Toniolo as Amneris, and the finely graduated reading of the imperishable score—with some novel effects—by Federico Del Cupolo, who made his first appearance in the United States as a conductor.

Miss Sharlow, whose *Tosca* last season was one of its salient events, gave a somewhat restrained performance from the theatrical viewpoint, but vocally was superb. Her *Ritorna Vincitor* and *O Patria Mia* were memorable as

(Continued on page 33)



Woodland Theatre at Hillsborough, Calif., where summer symphony season was held.

GOTHAM'S IMPORTANT MUSIC



IN WHICH MR. KREISLER, AFTER A PRELIMINARY SKIRMISH, CONQUERS THE VIOLINISTIC DEMON—THE BEETHOVEN SYMPHONY ORCHESTRA TURNS OVER A NEW LEAF, AND ALSO BRINGS A SYMPHONY BY DR. HANSON TO LIGHT—MR. MENDELBERG PLAYS SOME HANDEL AND SOME WHITHORNE

Reviewed by William Spier

Kreisleriana

HERE is very little that one may turn to new account when a recital by that rising young artist, Mr. Fritz Kreisler, comes along. And having remarked that, we are privileged, we suppose, to reiterate our usual Kreislerism, to the effect that the gentleman in question is just about the only person using a violin who is not a Violinist. He is simply a great soul who got hold of a violin before he was old enough to know better and has had to get along as well as he could under the circumstances ever since. The extraordinary genius that is Kreisler is not achieved through the instrument at his command. It is apparent in spite of it.

As a matter of fact Mr. Kreisler is still obviously capable of being vanquished by the means that have been his by adoption for forty years and more. We felt that the down-hearted attitude with which he began the A major Sonata of Brahms last Tuesday evening, October 9th, originated in this state of mind, for instance. For fully half of this most consistently lovely of Brahms' three essays in the form Mr. Kreisler was unable to free himself of the tyranny which bow and fiddle imposed upon him. And though the last movement was in some measure permitted to build its natural way heavenward, the sublime serenity that this music embodies was momentarily disturbed by the constriction that accompanied a hard-earned victory of the spirit. Too, from the standpoint of conception, Mr. Kreisler approached the sonata as a bit of drawing room entertainment. In the last analysis, of course, this work, like all others that exist in its combinations, is chamber music, and were this an ideal world instead of a Vale of Tears we would be invited to somebody's chamber—preferably Madge Kennedy's or Helen Morgan's—to hear it. But since Mr. Kreisler elected to perform this even-numbered hundredth opus of Brahms in the great open spaces of Carnegie Hall he might have found it in his heart to be a little less discreet in making his tonal utterances.

The oft-told tale of the G minor Concerto of Bruch, however, was a different matter. Here Mr. Kreisler flung aside the violinistic part of his duties, forgot how many times he has been confronted with the necessity of delivering himself of its content, and did some glorious re-creation. We have not in some time experienced so refreshed a version of the Bruch (of which we must confess to being apologetically fond, even after all these years) nor has Mr. Kreisler often given more decisively of his technical resources. The long lines of its melodic invention afforded him opportunity for the finest of fine-spun tonal fabrics; no problems interfered with the esprit that he bestowed upon the finale.

Perhaps the magic of the Kreislerian muse was even more impressively demonstrated in the transmutation of a group devoted to shorter works, most of them in transcriptions by the recitalist. These included the Habanera episode from the Rhapsodie Espagnole of Ravel and the same composer's Pièce en forme de Mavaneise, the songs that Dvorak's mother taught him and two of his most favorized Slavonic Dances, and the so-called Airs Russes of Wieniawski. Bits of perfection all,

it remains to specify that the aristocratic delicacy of the Ravel pieces was matchlessly realized, that he delivered Dvorak's yearning morsels with unspoiled loveliness, and that his excursion into Wieniawskian realms was an unnecessary but convincing genuflection to Violinists' Paradise. There were, of course, the usual array of extras. Carl Lamson, long associated with Mr. Kreisler as accompanist was not at all times occupied with breathing the rarefied atmosphere of inspiration.

W. S.

is rumored, a temporary stop was put to the matter.

Mr. Zaslawsy's initial shot at hymning the cosmos for the current term, in addition to the importance which was thereby engendered of itself, served to introduce to New Yorkers the Nordic Symphony of Dr. Howard Hanson, the director of the Eastman School of Music at the University of Rochester. The Enigma Variations of Elgar, Brahms' E minor symphony, and the badly-made concert suite that Stravinsky has contrived from Petrouchka,

you might call Hot Off The Griddle. Completed in 1921, it has been performed, since its premiere in Rome, in almost all of America's centers of cultural uplift except New York. It is not then to be considered as a product of this year of grace, a circumstance which one may well take into account. Seven years is an awfully long time, nowadays; music does seem to age so!

This does not, however, apply too specifically to Dr. Hanson's work, which is good, solid, meaty stuff that is well worth the playing. It is scored with the knowing hand of an experienced craftsman, who has neatly polished off the corners and made everything fit nicely. The invention that has herein suggested itself to Dr. Hanson (some of it including the Scandinavian, whose folk material has manifested itself in a few of the thematic subjects of the symphony) is of the brisk and fluent quality that is reminiscent of certain traits of Rimsky—as in, say, the *Antar* Symphony. The work, too, has felt the far-reaching arm of Bayreuth; in the concluding measures of the first movement, Fate and Brünnhilde stalk upon the scene as they are wont to do in the *Walküre*.

Mr. Zaslawsy and his band did extremely well by Dr. Hanson's effort, which won a cordial salute for its creator. In parts of the surrounding program the performing body acquitted itself with especial excellence. At other moments things were not all they might have been, perhaps. This point nevertheless, is entirely one of opinion as to Mr. Zaslawsy's conceptional ideas, and assuredly he is entitled to them, regardless of how we have been used to hearing our Brahms and Stravinsky—yea, even our Elgar!

W. S.



Drawing by Screef

GEORGES ZASLAWSKY
THE MAN WHO REFUTED THE PROPHETS

Mr. Zaslawsy Presents

HE infant Beethoven Symphony Orchestra, just a little over two years old and apparently well on the way toward turning aside the peril of premature burial, was trotted out on the stage of Carnegie Hall last Thursday evening, October 11th, to make its seasonal bow. The proud father, Mr. Georges Zaslawsy, exercised the customary supervision over the cavingorts of his progeny, which, we are told, is to spend a little of its time this year with legalized guardians, a Mr. Alexander Gretchaninoff and a M. Arthur Honegger. A considerable gathering admired the exhibition unstintedly, and most of the guests remained until a half hour before midnight, at which time, it

furnished the remainder of the evening's joys.

Of primary interest, certainly, is the fact that the Beethoven Symphony has become an orchestra to be reckoned with, an organized ensemble of firm and reasonably mellifluous tone, which is technically confident and has a general desire to please. Its various choirs had ample opportunity to try their worth and they were not found wanting. Any dissension that might have arisen out of the affair was not centered about an orchestral machine that was well oiled. Performers recruited from the defunct New York Symphony, about thirty of them, helped to make the Beethovenians a successor to the late lamented, in more than one sense.

Dr. Hanson's symphony is not what

Philharmonic Novelties

M. WILLEM MENDELBERG, who is wielding the wand of conductorship over the New York Philharmonic-Symphony, beat Mr. Zaslawsy to the post, as far as playing the first novelty is concerned, by a few hours. The matinee concert of his orchestra on October 11th brought to premiere hearing a tone poem, christened *Fata Morgana*, by Mr. Emerson Whithorne, whose works have been turning up with persistent regularity of late. Mr. Mengelberg, in fact, managed to get a novelty ahead of Mr. Zaslawsy by presenting some excerpts from an opera by one George Frideric Handel for the first time in America.

Alcina, opera in three acts, on a libretto by Antonio Marchi, was completed by Handel in the spring of 1735; with its performance in Covent Garden he achieved one of the outstanding triumphs of his fluctuating career. Like the rest of Handel's stage works, *Alcina* has not yet been vouchsafed a professional performance in the land of the free. To daring souls like Mr. Werner Josten of Smith College (who has afforded us recent opportunity to become acquainted with Julius Caesar and with Xerxes) and, now, Mr. Mengelberg, the happily increasing horde of Handelians owe an unpayable debt. There are others who have bent their efforts in this direction and will, we trust, continue to do so. There is no possibility of wasted time along these lines.

The *Alcina* music that Mr. Mengelberg (Continued on page 23)

MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

In order to reassure your readers that I do not harbor political designs of a nature unseemly for a journal engaged in artistic pursuits I am presenting two little stories, one of them wholly favorable to Herbert Hoover, the other wholly, if indirectly, favorable to Governor Alfred E. Smith. I sincerely trust your Communist readers will not object to either story.

The ubiquitous Billy Benedict of the N. Y. American is my first authority.

"It appears," writes Mr. Benedict, "that when Mr. Hoover was a student at Stanford University in California, he went to a Paderewski recital. So impressed was he by the pianistic powers of the Pole that he returned to college enthused with the idea of having the great artist play for the students. He began immediately to arrange for the affair, first having learned, as he thought, that the receipts for the affair would surely cover the pianist's fee.

"Paderewski gave his recital to the applause of the students and faculty of the University, but after the tickets had been counted it was found that the sum realized was not sufficient to cover the expenses of the musicale, inclusive of the artist's honorarium. Mr. Hoover was in despair and was pondering how to overcome the financial difficulty when Paderewski learned of the young impresario's plight. He sent for the agitated amateur manager and announced that he would be pleased to reduce his charge so that no embarrassment would devolve upon the University. Naturally his offer relieved the mind of Mr. Hoover and his associates in the unfortunate venture.

"Years passed and eventually came the great war. Mr. Hoover was in Europe directing the distribution of food to the starving nations. Following the armistice he received a call for immediate aid from stricken Poland and hastened to the relief of that unhappy land. When he was leaving the newly established republic Paderewski, who had been made Premier of the country, sent for him, and formally and on behalf of the Polish people, extended to the American his gratitude and thanks.

"When the Premier-pianist had concluded his speech Mr. Hoover replied: 'Mr. Paderewski, it is I that am indebted to you. I am the man who induced you to give a recital at Stanford University years ago and I am delighted to have had the opportunity to repay your forgotten kindness to the students of my Alma Mater.'

* * *

And Mrs. Alfred E. Smith

Here is some interesting musical data concerning Mrs. Alfred E. Smith, wife of the Democratic presidential nominee. Mrs. Smith was a pupil of Josephine's and early in life sang in amateur theatricals and school operas. She had always been interested in music, had an excellent speaking voice and the first time the Governor ever saw her was at a party in the Bronx where she was seated at a piano accompanying her own songs. Mrs. Smith is honorary chairman of the New York Sponsorship Committee which is making state wide search for new grand opera artists under the auspices of the Atwater Kent Foundation.

In the executive mansion at Albany the Governor's family frequently spend an evening singing and playing around the old fashioned square piano which graces the drawing room.

* * *

High Tragedy

Curiosity picked me up by the scruff of the neck last week and dropped me into Keith's Fourteenth Street Theater where Enrico Caruso Jr. was advertised as a headliner. Curiosity has played me mean before but never as compared with this, for of all the tawdry, distasteful exhibitions on any stage, in any wood, in any weather, it has never been my cross to see any exceed that offered by the untalented young person now busy exploiting the name of the great tenor.

A head (it might be the head of any \$30-a-week vaudevillian) pokes through the curtain and from it, despite our prayers oozes the "Pagliacci" prologue. We thank the powers above that he gets tired of it all as soon as he has made it clear that he is the pro-

logue. Then he steps out, a callow little fellow, brandishing a stiff straw hat. He isn't going to sing after all. He's just going to introduce Enrico Caruso Jr., and he wants us to know that he and Enrico were in college together (Culver Military Academy, it leaks out later in the act) and that Enrico is an awfully good fellow and plays football and all that and once very nearly had his nose broken. . .

Curtain. And Enrico Caruso Jr. is upon us, seated at the piano, a sleek, squat fellow in sport clothes.

"Do you play the piano, Enrico?"

"Oh, yes, I play the piano." And then there follows the first few measures of the Rachmaninoff prelude, mercifully discarded at the beginning of the difficult middle section for an orchestral flourish and a sweeping bow.

"Do you sing, Enrico? But I guess you are tired of being asked that."

"Yes people always ask me that and I always tell them what my dad used to say. 'Mimi' (he always called me Mimi), unless you can sing better than I, do not sing."

(Good old Caruso, but don't be encouraged.)

Young Caruso and his college friend sit on a bench. Caruso is going to tell a story. Curtain again and a church scene with a peasant girl kneeling. Enter a peasant youth of tenor persuasion. He is just a memory, the shade of the great Caruso himself. He sings in a tired, bloodless voice the Siciliana from "Cavalleria." Curtain.

"That," says Enrico, "is 'Cavalleria Rusticana.' "

"That is a very nice story, Enrico. How is your girl?"

"She's all right. Look!"

Again curtain and the scene is a girl and a dressing table. She sings a bit from "Traviata."

"My, you are a lucky fellow, Enrico." Enrico hangs his head and assumes a most woe-begone posture.

"But you haven't your dad, have you?"

"No, I haven't my dad."

"But you have your memories."

"Yes, I have my memories—beautiful memories."

"Yes. You have your memories. Do you remember 'Dreams of Long Ago?' Enrico? The song your father made up when he came out to school to see us?"

Whereupon the team, swaying from side to side, sings "Dreams of Long Ago" in two parts, ending with

He left me alone

But still he's my own

In my beautiful memories.

by Enrico Caruso Jr. who was quite right earlier in the act. He cannot sing. But a voice interrupts from out the past. "Ridi, Pagliaccio" (it is the same ghostly tenor) and Young Caruso weeps for his public.

Enough of memories. Jazz, says the dapper college friend, is creeping into all the operas. It is the introduction for a kazoo number by both the boys, a Charleston by Master Caruso, a burlesque on opera by the entire troupe and then a speech, first in Italian for his compatriots, then in English for his American friends. He is happy for the way he has been received. He is just beginning his stage career. It is the first time he has ever appeared in this beautiful theater. He can never really follow in his father's footsteps but if he can bring pleasure to some of the millions who have admired him. He thanks us.

It is, perhaps, too much to expect the sense of great fathers to be visited upon their children. The horse sense of Caruso the First and Only, was one of his outstanding characteristics, and I've often wished more musicians had some of it. But I have a breath of a suspicion that Enrico Junior is not to be classed among the musically elect,—at least not yet. A rose by any other name, etc.—but success which may culminate in a name usually begins with exercise of a little of that horse sense I have mentioned above, which was as useful to Caruso as his matchless voice.

For so believes your

McPherson



A Drawing by Schell
Serge Koussevitzky, a recitalist in his own right playing the double bass at Carnegie Hall, October 23.



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Some Important Personages Get Together



(New York Times Studio)

A gathering of famous musicians: The faculty of the Juilliard graduate school meet at the opening of the new sessions. Reading from the left they are seated: Rosina Lhevinne, Olga Samaroff, Leopold Auer, Ernest Hutcheson, Marcella Sembrich, Paul Kochanski, Anna E. Schoen-Rene and Rubin Goldmark. Standing: Franklin Robinson, Oscar Wagner, Paul Reimers, James Friskin, Carl Friedberg, Francis Rogers, Edouard Dethier, Alexander Siloti, Minna Saumelle, Rhoda Erskine, Florence Kimball, Hans Letz and Bernard Wagenaar

Havana Hears “13th Sound”

Carrillo Conducts His Own Compositions

HAVANA, Oct. 15.—Julian Carrillo, Mexican composer and inventor of the "thirteenth sound," conducted the entire program of the Havana Symphony Orchestra on Sept. 16 in the National Theater. The program contained his symphony in D, written in 1895; Tchaikovsky's 1812 overture, and the same composer's piano concerto, brilliantly played by José Echaniz. Gonzalo Roig, the orchestra's conductor, presented Carrillo with a gold medal as a token of appreciation.

Uses Octavine

The first local hearing of Carrillo's theory in regard to the thirteenth sound was afforded on Sunday, Sept. 23, in the National Theater, when demonstrations were given of fourth, eighth and sixteenth tones on the octavine, harp-zither, guitar, violin, flute and mandoline. Echaniz played two preludes, Nostalgico and Illusion; and Carrillo conducted his prelude, Ensueño, written especially for the Grupo Sonido de la Habana. Angel Reyes directed the performances of the Prelude to Columbus, written for soprano, strings and flute. The audience listened with interest, but did not seem willing to accept the new principle—for the present, at least.

Reverting to Mozart

Preceding these concerts, on Sept. 13, the Sociedad de Alumnos de Blanck sponsored a lecture by Carrillo on his new ideas. This was followed by a fine interpretation of Mozart's trio in G, played by Natalia Torroella, Virgilio Diago and Vesco d'Orio.

The same society gave its regular concert at the Sala Espadero on Sept. 29, when the attractive program consisted of works by Arensky, Arjona, Auer, Raff and Saint-Saëns, played on the piano and violin by Maria Emma Botet, Raul Gomez Anckermann, Maria Luisa Diago and Maria Luisa Jorge. A Chopin group was contributed by Margarita Carrillo de Losa.

NENA BENITZ.

Nelson Resigns From Swedish Club

CHICAGO, Oct. 18.—Edgar Nelson, for many years director of the Swedish Choral Club, has resigned his position with the organization. Under Mr. Nelson's leadership the Swedish Choral Club became one of the foremost choruses of the city, and several seasons ago made a tour of the Scandinavian countries. Harry T. Carlson, accompanist and organist of the Club for some years past, will succeed Mr. Nelson as director. A. G.

SONGS WITH SAXOPHONE Havana Program Utilizes Novel Combination

HAVANA, Oct. 15.—Typical Cuban songs were heard with saxophone accompaniment in the Payret Theater recently, when a symphonic jazz band was featured. Gonzalo Roig, leader of the Havana Symphony Orchestra, conducted the local première of Gershwin's Rhapsody in Blue, with Ernesto Lecuona at the piano. Songs by Lecuona were sung by Luisa Maria Morales, Alberto Marquez, Rosita Almansa and Silvia Espino. Other numbers were given by Anckermann, Delfin, Mauri and Sanchez de Fuentes. Lecuona's playing of a group of his own dances was most attractive. The theater was sold out.

The Conservatorio Falcon Orchestra gave its monthly concert before a large audience on Sept. 30. The program was made up of Schubert's unfinished symphony, Beethoven's Coriolanus overture, the Turkish March by Mozart, a Prelude of Liadoff and Liszt's Les Préludes. Mr. Falcon conducted.

The Escuela Municipal de Música also gave a concert on Sept. 30. The Mayor of Havana presided, with Gonzalo Roig, director of the school. The Municipal Band, under Roig's baton, played a rhapsody by Friedmann. La Bella Cubana by White was played by Carlos D. Pourtot and Jorge Puebla, violinists, accompanied by the orchestra under Francisco de P. Arango. La Caridad of Rossini was sung by a large choir formed of pupils of the school; and there were piano numbers by Consuelo Martinez, Aminta de la Cuesta and Margarita Correa.

MEET IN HOUSTON

HOUSTON, TEX.—The Girl's Musical Club held its initial meeting of the season on a recent morning in the Museum of Fine Arts. The president's message was read by Frances Patton. Soloists were Mildred Beard, Grace Quay Maltbie and Louise Brasher Josserand. Mary Elizabeth Rouse, chairman of the program, gave the year's outline. Artists to be presented were listed by Helen Saft.

H. F.

HOUSTON OPENS BUREAU

HOUSTON, TEX.—The Houston Musicians' Bureau has been formed by Reba Hirsch to stimulate interest in the work of professional musicians and dramatic readers to the end that they may receive proper renumeration for their services. Performers for club programs, social affairs and conventions will be furnished by the bureau. More than fifty persons have registered.

H. F.

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N. B.



SELECTED BROADCASTS



Damrosch's Evening Concerts for Adults . . . Sciapiro in Series . . . Reinald Werrenrath interrupted . . . Miss Alcock contributes some serious moments . . . and Mr. Pryor some beguiling

Reviewed by David Sandow



Leading music educators who are cooperating with Walter Damrosch in his radio concerts for schoolchildren. Front row, left to right, Miss Mabelle Glenn, Kansas City; Mrs. Edgar Stillman Kelley, president National Federation of Music Clubs; Miss Ada Bicking, Michigan; Miss Alice Keith, Radio Corporation of America; Hollis Dann, New York University. Back row, P. W. Dykema, Columbia University; R. Gallup, George Gartlan, New York City; Mr. Ray, Radio Corporation; Ernest LaPrade and Frederick Alden, New York City.

THAT much harassed individual, the radio impresario, has come in for a full share of critical flaying by us presumptive commentators on broadcast programs. But in the interest of variety (to be frank, it is because their plight is understood) the departmental hammer shall be padded with sympathy for the nonce and the space usually reserved on this page for ranting and interviews will be given over to a recital of their plight.

A radio production is the shortest lived of all productions in the entire field of entertainment. The result often of much labor and time, it is literally wafted on the air to tarry but a few minutes and then pass into memory, pleasant or otherwise. Like the Ghost in Hamlet, " 'Tis here, 'tis here, 'tis gone." But what has all this to do with the impresario? Simply this, with the loudspeakers going full blast from morn till midnight, the gentlemen who devise radio programs are forced by necessity to struggle incessantly to maintain freshness and interest in their creations.

A theatrical production, if it is at all successful, is good for several seasons, a motion picture is shown in many "palaces" before it is removed, and even the visible concert program is sometimes repeated twice and three times to reach the subscribers of all the series. But a radio production lives for a night, yea, e'en less; most times but for an hour or fractions of an hour. Every radio night is a first night. For as a broadcast performance from the larger stations is heard simultaneously by millions (the contract solicitors say so) repeat performances are out of the question; and it is this state of affairs which demands that programs be ever new and original.

Thus it can readily be seen that the way of the radio impresario is hard and that his labors are fraught with many obstacles. As he sits and sighs as he racks his brains for new quirks and fresh material we might (sometimes) sigh with him and echo "pity the poor impresario."

Shadows of Coming Events

Announcement has been made by the National Broadcasting Company that Walter Damrosch will conduct a series of evening educational concerts for adults over the NBC System in addition to the courses for school children. A

special symphony orchestra of sixty experienced musicians to be known as the National Symphony Orchestra has been organized for these features.

Michel Sciapiro, violinist, will be presented by Station WJZ of the NBC System in a series of recitals each Thursday at 5:45 p. m. An arrangement of one of his songs, which Giovanni Martinelli includes in his programs, will open and close the Sciapiro broadcasts.

A guest from the country eager to visit the broadcasting studios wept tears of disillusionment on learning the A and P Gypsies were after all a group of young American musicians performing in mufti. A promise to look in on the Clicquot Club Eskimos never required fulfilling.

Nanette Guilford, Efrem Zimbalist, Josef Pasternack. (Atwater Kent Hour, NBC System, Oct. 14). In a lengthy and not uninteresting program the artists whose names top this account lent additional prestige and glory to the important string of Atwater Kent broadcasts. After the orchestra had opened auspiciously with the inauspicious Sleeping Beauty Waltz of Tchaikowsky, Miss Guilford, who may include "Metropolitan Opera Company" on her calling card, was heard in a commendable interpretation of Dich, Teure Halle from Wagner's Tannhäuser. She contributed further edification with Dvorak's Songs My Mother Taught Me, The Kashmiri Song and Mendelssohn's On Wings of Song. Slight hoarseness which persisted in interfering with pure tonal emission in the lower tones was obviated by otherwise excellent singing, especially in the last named number. Miss Guilford made her final bow with the aria, Ernani in-

volumi from Verdi's Ernani.

Mr. Zimbalist, almost as well known as a collector of rare violins as a virtuoso, ran the gamut of violinistic manifestations with a list which included the Andante from Mendelssohn's concerto and the Impromptu of Tor Aulin. In the former he displayed a feeling for cantilena, but in the latter a facile technic failed to exclude dryness of tone. A Chopin group, however, earned complete approbation.

Mr. Pasternack, whose former connections include representation with practically all outstanding musical organizations in these United States, disclosed reasons for this by the manner in which he conducted the A.K. orchestra. In addition to the opening number, he fittingly led his men in the Gopak from Moussorgsky's Fair at Sorochinsk and gave steadfast support to the soloists.

George Barrère and the Barrère Little Symphony Orchestra. (Old Company's Educational Program, NBC System, Oct. 14). Evidently intent on expanding its musical education methods the Old

Company interrupted Reinald Werrenrath's discourses on song to present Mr. Barrère and his Little Symphony in a program of instrumental music. Mr. Barrère is no stranger in the rôle of educator. He has often officiated in this capacity, delightfully and authoritatively, both in the studio and the concert hall. Thoroughly versed in his subjects and a sincere musician withal, he is further fitted by instinct admirably to dispense musical knowledge and appreciation. Moreover, a lecture by Mr. Barrère is no pedantic affair, something a broadcast of this nature is apt to become in less understanding hands. His is a unique method of presentation streaked with humor, enhanced by an interesting employment of terminology and rapped with expert discrimination in the selection of music.

For this broadcast Mr. Barrère elected to present works by his countryman, Claude Debussy, the Debussy of the Menuet, The Golliwog's Cakewalk and the Petite Suite. Also there was a solo for unaccompanied flute which received a posthumous publication only in 1927.

A Lavish Program

Merle Alcock, Arthur Pryor. (General Motors Family Party, NBC System, Oct. 8). If one were asked to name the most prominent characteristic of the General Motors broadcasts, aside from their musical aspect, he would promptly say lavishness. Which would not be surprising, considering the exalted economic status of the sponsors. And if you attended this party you would agree with him. No less than a Metropolitan Opera contralto, a

(Continued on page 34)

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Clubs Active in Long Beach

*Music Has Large Place
on Every Program*

LONG BEACH, CAL., Oct. 16.—With the opening of the women's clubs for the season, it is seen that music has a large place on every program.

The Ebell Club presented Dr. Carl Omeron, tenor, on Oct. 1. He was accompanied by his wife, Helen Omeron. At the meeting on Oct. 8, Grace Wood Jess gave a program of folk songs, in costume, with Raymond McFeeters at the piano.

The College Women's Club had Leslie Gaze, baritone, on its opening program, Oct. 2, with Mrs. Gaze as accompanist.

At the Woman's City Club, Oct. 5, the musicians appearing were Leah Dana Seykora, violinist; Francis Heller and Erin Farley, baritones, and Ruth Rowland, soprano. Accompanists were Louise Church and David Williams.

Opera Analyzed

The Opera Reading Club of Long Beach, with both men and women included in its membership, held its first meeting Oct. 4. Dr. Frank Nagel, lecturer-pianist, gave an analysis of L'Amore dei Tre Re by Montemezzi. The soloists were Alice Forsythe Mosher, soprano; Leslie Brigham, bass; Parish Williams, baritone, and Dr. Carl Omeron, tenor. At the luncheon following the meeting, the guests of honor included Alice Gentle, mezzo-soprano; Elsa Alsen, Wagnerian soprano, and L. E. Behymer, impresario.

Miss Gentle sang the Habanera from Carmen, and Harriet Ware's Stars. She was accompanied by Mrs. Hennion Robinson. Mme. Alsen, described a scene between Wotan and Brünnhilde in Die Walküre and sang the Cry. Mr. Behymer told of his work as general director of entertainment at the Pacific Southwest Exposition, held in Long Beach in the summer.

Depict Early Life

The Woman's Music Club held its opening meeting on Oct. 19. A pageant depicting early Spanish-Californian life was given by local musicians and by artists from the San Gabriel Mission Players through an arrangement with John Steven McGroarty, author and director of the production. Following this were scenes from Mary Carr Moore's opera Narcissa, directed by the composer.

Herbert L. Clarke, director of Long Beach Municipal Band, addressed the Lions Club, recently. His subject was My Experience with Military and Municipal Bands. Numbers were given by a trio from the Municipal Band, and by Frederick Setzer, tenor.

Alice Maynard Griggs

POLAH OPENS SEASON

SYRACUSE, N. Y.—Andre Polah, head of the violin department in the College of Fine Arts at Syracuse University, opened the season with a recital on Oct. 4 before a capacity audience in the College of Fine Arts Auditorium.

Mr. Polah's program contained the Bruch concerto, Chausson's Poème, Ravel's Tzigane, and a group of miscellaneous numbers. In all this music, he revealed himself the skillful technician and drew a tone of great beauty. The Chausson number was read in a poetic style, and the Tzigane had a brilliant interpretation. Gladys Eldrett Bush, a former graduate, was at the piano, playing in her usual artistic manner.

THE TURN OF THE DIAL •

¶ Benimino Groboni, baritone of the Philadelphia Grand Opera Company, and the WIP Instrumental Quartet in joint program. WIP; Saturday, Oct. 20, at 8 p. m.

¶ Giuseppe De Luca, baritone of the Metropolitan Opera Company, and Marie Bronarzyk, soprano and prize winner in last year's national radio audition, soloists in Atwater Kent Hour, Josef Pasternack, conductor. NBC System; Sunday, Oct. 21, at 9:15 p. m.

¶ Roxy Symphony Orchestra in concert program. NBC System; Sunday, Oct. 21, at 2 p. m.

¶ The Continentals will present operatic excerpts from Gounod, Verdi, Wolf-Ferrari and Meyerbeer. NBC System; Sunday, Oct. 21, at 4 p. m.

¶ Reinhard Werrenrath in Old Company's educational broadcast will discuss and sing Italian operatic arias. NBC System; Sunday, Oct. 21, at 7 p. m.

¶ WIP Little Symphony, Clarence Fuhrman, conductor. WIP; Sunday, Oct. 21, at 10 p. m.

¶ Wotan's Farewell and Magic Fire Music from Wagner's Die Walküre, Tchaikovsky's Italian Caprice and the overture to Nicolai's Merry Wives of Windsor in program by the United Symphony Orchestra. CBS; Sunday, Oct. 21, at 3 p. m.

¶ New York Philharmonic-Symphony Orchestra, Willem Mengelberg, conductor, over WOR; Sunday, Oct. 21, at 3 p. m.

¶ Works by Smetana, Gounod, Debussy, Rossini, Offenbach and German in Come to the Fair period. CBS; Sunday, Oct. 21, at 10 p. m.

¶ Second act of serial broadcast of Offenbach's Tales of Hofmann by National Light Opera Company. NBC System; Sunday, Oct. 21 at 10:15 p. m.

¶ United Choral Singers. CBS; Monday, Oct. 22, at 8:30 p. m.

¶ WBAL String Quartet, Philip Jeffreys, pianist, soloist. WBAL; Monday, Oct. 22, at 9 p. m.

¶ Lewis James, tenor, and concert orchestra, Adrian Schubert conductor, in General Motors Family Party. NBC System; Monday, Oct. 22, at 9:30 p. m.

¶ Charles D. Isaacson in Beethoven Symphony Orchestra lecture will talk on woodwind section. WGBS; Monday, Oct. 22, at 7:30 p. m.

¶ Giuseppe di Benedetto, operatic tenor, will direct and sing in Neapolitan Nights feature. NBC System; Monday, Oct. 22, at 9 p. m.

¶ Lohengrin will be sung by National Grand Opera Company, Cesare Sodero, conductor. NBC System; Monday, Oct. 22, at 10:30 p. m.

¶ Lecocq's The Little Duke by the United Light Opera Company. CBS; Tuesday, Oct. 23, at 9 p. m.

¶ WBAL's special artist's recital. WBAL; Tuesday, Oct. 23, at 6:30 p. m.

¶ Dvorak Program in Works of Great Composers period with Della Baker, soprano, and Lolita Cabrera Gainsborg, pianist, as soloists. NBC System; Tuesday, Oct. 23, at 10 p. m.

¶ Schubert, Rossini, Beethoven, Strauss, Kreisler and Franck are the composers in The Music Room period. CBS System; Thursday, Oct. 25 at 9 p. m.

¶ United Salon Orchestra. CBS; Thursday, Oct. 25, at 9:30 p. m.

¶ Haydn's La Poule Symphony, two movements from Bach's concerto for two violins and Mozart's Eine Kleine Nachtmusik suite in Slumber Hour. NBC System; Thursday, Oct. 25, at 11 p. m.

¶ Walter Damrosch and symphony orchestra in first RCA Educational Hour for school children. NBC System; Friday, Oct. 26, at 11 and 11:30 a. m.

¶ Von Flotow's Martha, in English, by the United Opera Company. CBS; Friday, Oct. 25, at 10 p. m.

¶ Lew White in organ recital. NBC System; Saturday, Oct. 27, at 8 p. m.

¶ Friml's Katinka will be sung in the Philco Hour over the NBC System; Saturday, Oct. 27, at 8 p. m.

ADDRESSES TEACHERS

*Allen Spencer speaks
in Kansas City, Mo.*

KANSAS CITY, Mo.—Allen Spencer, composer and piano instructor of Chicago, spoke before the Kansas City Music Teacher's Association in the Hotel Muehlebach, Oct. 8. Walter Ehrnman presided.

The program of the open session of the Bel Canto Club, meeting with Mrs. Guy Johnson, was announced to be given by Mrs. Wheeler Godfrey, Kate Tasker, Mrs. W. Lawrence Dickey and Mrs. Frederick Shaw.

The Walter Ehrnman vocal scholarship contest held in the Baltimore Hotel, Sept. 30, brought awards to Harry Headrick, bass, Elizabeth Roberts, mezzo-soprano, Harrisonville, Mo., and Voneille Smith, soprano. Mr. Ehrnman presented the winners and a group of students in recital at the Missouri Athletic Club, Oct. 9.

Mrs. George Cowden, Russel Rizet, Mrs. H. Lewis Hess and Mrs. Robert Garver, organist, will furnish the music in the Second Presbyterian Church this season.

B. L.

KLIBANSKY'S PUPILS ACTIVE

Sergei Klibansky's singing pupils have been active. Anne Weil won a Juilliard Foundation scholarship in New York. Phoebe Crosby was announced to appear at a Cleveland concert in September, and Berlin appearances have been scheduled for William Simmons. Radio engagements have been on the books for Cyril Potts, booked for the Wrigley hour at WJZ and the Fosdick hour over WEAF.

Irene Raylor and William Weigle are soloists at the First Baptist Malden Church in Boston. Joseph Ludwigson has been singing in the First Baptist Church in Lynn, Mass., and at the United Church in Walpole, Mass.

Johanna Klemperer will be soloist in concerts in Russia where her husband, Otto Klemperer, is conducting a symphony orchestra. Lottice Howell, prima donna of My Maryland has returned to New York.

Louis Graveure, tenor, will make a transcontinental tour. At the conclusion of American engagements, he will leave for Europe to continue the operatic career he commenced in leading German cities last spring.

Sacramento

Book Stars

*Clubs Make Up Their
Seasonal Calendars*

SACRAMENTO, CAL., Oct. 16.—The Saturday Club announces the following artists for its thirty-sixth season: Mary McCormic, Fritz Kreisler, Elsa Alsen, Margaret Matzenauer, the London String Quartet, Alexander Brailowsky and the Kedroff Quartet. The special composers days will be discontinued as the active members favor miscellaneous programs. This season one dollar is being added to the regular dues to insure reserved seats.

The Tuesdays Club Choral, under the direction of Mrs. J. Hayes Fisher, will feature choruses from Gilbert and Sullivan operas at all its activities.

The first concert under its new director, Alfred Hurtgen of San Francisco, has been announced by the Schubert Club for Dec. 11. The music for this occasion will be Saint-Saëns Christman Oratorio and the Ave Verum by Mozart. This mixed choir has increased its membership to 150.

The McNeil Club has retained Harry T. Smith as its director and is making a drive for increased associate members. Active members from Walnut Grove, Rio Linda and Elk Grove are becoming associated with this male organization in preparation for the winter's work.

Study French Opera

Music study extension courses under the direction of the Sacramento Junior College music department are to be devoted to classical and modern French operas. Two classes are held weekly. The operas now being illustrated are Carmen and Faust. Local musicians are assisting to familiarize students with the themes and melodies.

John Lawrence Seymour, musician and dramatist, is giving a series of Shakespearean lectures at the Sacramento Junior College. The plays reviewed are mainly those which Mr. Seymour witnessed at the Shakespearean Festival held at Stratford-on-Avon this summer. Mr. Seymour plays excerpts from several famous operas that have been inspired by the stories of Shakespeare such as Otello and Macbeth by Verdi, Romeo and Juliet by Gounod and others.

The first meeting of the new season for the Music Teachers Association was scheduled to be held Oct. 15, when Florine Wenzel was announced to speak on her impressions of Europe which she visited this summer.

Agnes Miyakawa, young Japanese soprano, and Lewis Newbauer will take part in the state radio audition contest in San Francisco. They were adjudged winners of the Sacramento district contest held Sept. 30 at the Southside Park Clubhouse, under the direction of the Atwater Kent Foundation.

ENID ORGANIZES CLUB

ENID, OKLA.—The Enid Civic Concert Club, with 100 charter members enrolled, has been organized with the following members:

Dean Claude R. Newcomb, president; Mrs. F. A. Hudson, vice-president; Mrs. J. H. Lottridge, secretary-treasurer; C. W. Tedrowe, Dr. L. E. Warder, L. A. Chenworth, Dave Luther, Evelyn McCormick and Dr. H. V. E. Palmbald, board members.

E. W. F.

PHILADELPHIA, Sept. 19.—The choral Society of Philadelphia announces the following concerts: Messiah, Dec. 28 in the Academy of Music, and Odysseus by Max Buich, April 29, in Witherspoon Hall.

School Opening Attracts Many

Large Enrollment at Leefson Conservatory

PHILADELPHIA, Oct. 17.—The Leefson Conservatory of Music, under the direction of Julius Leefson, has opened with a large enrollment. Pasquale Amato, formerly a leading baritone of the Metropolitan Opera Company, has returned as head of the vocal department, and Israel Siekierka comes as chief of the violin classes. Mr. Siekierka has been concertmaster in European orchestras, including the Warsaw Philharmonic, Helsingfors Symphony and Petrograd Symphony for ten years.

Mrs. D. Hendrik Ezerman has succeeded her husband, a noted Philadelphia musician who until his recent death in an accident, was director of the Philadelphia conservatory. The conservatory opens with an augmented number of students. Boris Koutzen, recently of the Philadelphia Orchestra, is music director and will head the violin department. Olga Samaroff will again take charge of the piano master classes, and will deliver a series of fifteen illustrated lecture-recitals on music and musical history. Hans Kindler on his return Nov. 1, from a European tour, will direct the 'cello master classes. Frederick Schlieder is head of the department of science and composition, of which a kindergarten class, under Ruth E. Carmack, will be a feature.

Begins Fifty-Ninth Year

The Zeckwer-Hahn Philadelphia Musical Academy has opened its fifty-ninth year. Frederick Hahn, formerly of European orchestras and of the Philadelphia Orchestra, is president-director. He gives a violin scholarship carrying personal tuition. Leo Ornstein, head of the piano department, extends a similar scholarship to a young pianist.

Excellent opportunities for both musicians and lay music lovers to improve their sense of appreciation and to develop their knowledge are offered in several series of musical talks or lecture-recitals. With the large local growth in operas and orchestral concerts, there has been a corresponding demand for information from laymen.

Frances McCollin, composer and organist, opened her fifth series of musical talks recently, preluding, as usual, the seasonal opening of the Philadelphia Orchestra, the programs of which she analyzes. This year her series will be devoted to the lives and works of great composers up to Wag-



AMATO PASQUALE
"returns as head of vocal department"

ner. Miss McCollin will also analyze, with musical illustrations, the orchestral programs for members of the Women's City Club and for the Germantown Women's Club.

Agnes Clune Quinlan has resumed her studio talks on the programs of the Philadelphia Orchestra, in advance of the Friday afternoon performances.

Max de Schauensee, tenor of the Pennsylvania Grand Opera Company, will give twelve Monday morning opera talks, under the direction of Margaret Wynne Paris. The operas in the Pennsylvania Company's répertoire for the season will be described and illustrated musically.

Sing at Cape May

In the final week of the Municipal Pier Concerts at Cape May, two Philadelphia artists contributed a distinguished program. The co-recitalists were Jenny Kneedler Johnson, soprano, and Henri Scott, bass-baritone, formerly of the Philadelphia Operatic Society, the Chicago and Metropolitan companies. Mrs. Johnson had made her début with the Philadelphia Operatic Society. Her last local appearance was in last spring's revival of Crispino e la Comare at the Metropolitan Opera House. In line with their operatic antecedents, both Mrs. Johnson and Mr. Scott were generous with operatic arias.

WATERLOO, IOWA.—Wanda McLean has gone to Philadelphia to study 'cello with Felix Salmon at the Curtis Institute of Music.

Clubs Resume Activities

SEDALIA, Mo.—Serosis, a literary organization, began its fortieth year Oct. 8, with a reception in the home of Mrs. F. S. Leach. Taking part in the program were Mrs. Edwin F. Yancey, Christine Landmann, Mrs. Chester Licklider, Mrs. Roswell Beach and Gladys Crutchfield, the last-named of Warrensburg. Junior Serosis, a federated organization, was represented by Margaret Love and Christine Robinson.

Junior Serosis resumed its activities on Oct. 6, when its members were entertained by Mrs. Edwin F. Yancey, life president of the Helen G. Steele Music Club, on her farm at Otterville. The following compose the club roster; Margaret Love, Christine Robinson, Alberts McFarland, Lucille Eller, Margaret Holcroft, Leona Bennington, Hazel and Frances Donaldson, Marian Shaffer, Gertrude Newman, Gladys Smith, Ila Anderson, Alberta Owens, Mary Ann Perdue, Mildred Blount and Eleanor Buren.

The Mozart and Beethoven junior music clubs, composed of pupils of Mrs. W. I. Thomas, gave their first monthly recitals in the latter's home Oct. 4 and 5 respectively, a large class appearing each time. Monthly recitals will continue through the winter, to prepare pupils for public appearance. Current events are chosen from MUSICAL AMERICA, each pupil being required to contribute some bit of musical news to the evening's program.

Harvey Stevens, winner in several junior music contests, was chosen president of the Mozart Club. June Pauline Smith, also a winner in a number of state junior music contests, was made a president of the Beethoven Club.

L. D.

PITTSBURGH OPENINGS

Kreisler Heads List Of Concert Givers

PITTSBURGH.—The initial major concert of the new season was given in Carnegie Music Hall on Oct. 5, when May Beagle presented Fritz Kreisler in recital before a capacity house. He played Grieg's sonata in C minor, Lalo's Symphonie Espagnole, and works by Ravel, Dvorak and Wieniawski, in addition to a number of transcriptions by himself. Carl Lamson, at the piano, was admirable.

Dr. Charles Heinroth, organist and director of music in Carnegie Institute, opened the thirty-fourth season of free organ recitals, and his own twenty-second season, on Saturday evening, Oct. 6. His free organ recitals, given every Sunday afternoon, were begun on Oct. 7. In each case Carnegie Music Hall was filled.

The fortieth season of free organ recitals in Northside Carnegie Hall started on Oct. 7, with a recital by Dr. Casper P. Koch, city organist, who always presents these Sunday afternoon programs. In this instance Dr. Koch was assisted by Hazel A. Campbell, soprano; and Lyman Almy Perkins, accompanist. Vierne's new work, The Chimes of Westminster, was included in the program.

W. E. B.

CLEVELAND BOOKINGS

CLEVELAND.—Nikolai Sokoloff has invited three composers to appear as conductors with the Cleveland Orchestra in works they have written. They are Ottorino Respighi, Georges Enesco and Carlos Salzedo. The last-named will lead a performance of his tone poem for harp and orchestra, The Enchanted Isle, in which the solo will be taken by Lucile Lawrence. Artists to appear in the course of its season are Elisabeth Rethberg, Walter Gieseking, Yehudi Menuhin, Myra Hess, Heinrich Schlusnus, Naoum Blinder, Vladimir Horowitz and Hans Kindler.

J. L. B.

BANGOR, ME.—The bronze tablet won by the Bangor High School Band in a state championship last May was recently presented to the school by C. E. Taylor, principal. The trophy is one donated by the Music Supervisors National Conference and the National Bureau for the Advancement of Music.

Oliver Stewart, American tenor, has been signed up for appearance in Stamford, Conn., and at Briar Cliff Manor, New York.

Operas Listed for Rome

Season to Open With Norma and Muzio

ROME, Oct. 5.—The program of the coming season at the Royal Opera House here has not yet been definitely drawn up. It is possible, however, to give the following notes on works which will be presented.

The season will open, unless the work of repair and refurnishing now going on causes an unforeseen delay, the evening of St. Stephen's Day with Norma Claudia Muzio and the tenor, Mirassou, having leading rôles. The following operas, to be presented in an order not yet settled, are announced: Andrea Chenier and Lohengrin, probably with the tenor Pertile; Iris and, Amico Fritz, very likely conducted by Mascagni; Lorely by Catalani; Tristan and Isolde; Franco Alfano's Resurrection, and Ildebrando Pizzetti's Fra Gherard, with Florica Cristoforneau in both; Malipiero's Le Sette Canzoni; Honegger's Judith, and Gianni Schicci; La Campana Sommersa, directed by the composer Ottorino Respighi; Boris Goudanoff with Chaliapin; Gluck's Orfeo with Gabriella Besanzoni; La Forza del Destino in which Nazzareno De Angelis will sing; Conchita by Zandonai, and perhaps Sly by Wolf-Ferrari. It is also possible that Beethoven's Fidelio will be given.

Other singers who have been engaged include; Bianca Scacciati, Laura Pasini, Ebe Stignani, Maria Laurenti, Toti Dal Monte, Rosette Panpanini, Assunta Gargiulo, Fanny Anitua; the tenors Jeghelli and De Muro Lomanto; the baritones Franci, Maugeri, Straciari, and Rossi Morelli.

It is also probable that the tenors Schipa and Gigli will appear in the course of the season. The conductors will be Gino Marinuzzi and Gaetano Bavagnoli.

PLAYS IN BANGOR BAND FOR FIFTY-ONE YEARS

BANGOR, ME., Oct. 16.—Adelbert Wells Sprague was re-engaged conductor at the annual corporation meeting of the Bangor Band. The other officers were elected as follows: President, Eugene A. Haley; vice-president, Irving W. Devoe; clerk and treasurer, Adelbert W. Sprague; standing committee, Hall C. Dearborn, J. Harry Haynes, and Alton L. Robinson; agent, Benjamin T. Shaw; librarian, Charles F. Jordan.

Mr. Haley became a member of the Bangor Band fifty-one years ago, and has never been absent from its ranks. In his early youth he studied piano and the flute, but as a band and orchestra musician he has always been a member of the bass sections. He was a member of Andrews' and Pullen's orchestras, and of the old Bangor Opera House Orchestra. From its foundation, he was a member of the Bangor Symphony. In the last named organization Mr. Haley and J. Harry Haynes are the only two left of the pioneers who launched the symphony movement for Bangor under the direction of the late Horace M. Pullen in 1896.

J. L. B.

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—Korngold, *Frei Presse, Vienna*, Mar. 17, '28

"Benham's playing reminds me of Rubinstein's."

—Dr. Weissermann, *Zeitung am Mittag, Berlin*, Feb. 7, '28

"Benham's art is perfect."

—Ernest Newman, *Sunday Times, London*, April 11, '28

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—Jonciers, *Le Temps, Paris*, April, 1928

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THE BETTER RECORDS

Reviewed by PETER HUGH REED



IT is interesting to note that Dusolina Giannini has been chosen by the Victor Company for the rôle of Aida in their purposed projection of this opera via the phonograph. Her interpretation of the character has been highly praised both in England and Germany, and imported discs which I have heard from this soprano substantiate such approbation. Victor is to be congratulated on obtaining her services for this opera on records.

From Canada comes the information that Edward Johnson has made a record of tenor operatic arias from two favorite rôles. They are the Narrative of Rudolph from *La Bohème* and the lament of Canio from *Pagliacci*. I hope soon to have this disc for review—whereupon more anon. Whether Victor intends releasing this record or subsequent ones made by Johnson in the United States, it would be difficult to say. I believe he has as many friends in this country, where he is heard more often, as he must have in Canada.

Mme. Charles Cahier, contralto, has notified me that she has recorded for the Swedish H. M. V. Co. As this organization is virtually Victor's Swedish cousin, we may hope to find some of Mme. Cahier's discs released here in the future.

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Le Roi d'Ys, Overture, Lalo; played by Albert Wolff and the Berlin Philharmonic Orchestra. Three parts.

Carmen, Prelude, Bizet; Wolff and the Berlin Philharmonic Orchestra. Polydor, Nos. 66722-66723.

Pelleas et Melisande, Incidental Suite in three parts, (a) Prelude, (b) Fileuses, (c) Sicilienne; Gabriel Fauré; coupled with *Pavanne pour une Infante Défunte*, Ravel; Wolff and the Berlin Philharmonic Orchestra. Polydor, Nos. 66725-66726.

Idomenio, Overture, Mozart; coupled with German Dances (New Cyclo) Köchel list 600 No. 3 and list 571 No. 6; played by Erich Kleiber and the Berlin Philharmonic. Polydor No. 66729.

German Dances, Mozart, Köchel list 571 No. 4 and list 509 No. 6, coupled with German Dances, list 600 No. 4 and list 605 No. 2; Kleiber and Berlin Philharmonic. Polydor, No. 66730.

These new Polydor discs have pleased me so much that I scarcely know where to begin in praising their projective qualities. In the first place, there is a sense of artistry and distinction about them which is unusual. The strings are especially well recorded. One hears manifested the genuine resiliency of string tone which is heard in the concert hall. The effect of this is most noticeable in soft passages, where elasticity is usually lost in recordings.

Albert Wolff provides some of the best interpretive work that I have heard in projection. To begin with, I believe his *Carmen* Prelude is the best on discs. With superb viability and precision he makes this Bizet music scintillate and glow—and also tell a tale of considerable interest.

The overture to Lalo's *King of Ys* is one of the most effective instrumental recordings I have heard recently. Take the opening section of this overture with its quiet mood; there is a serenity recorded here which is seldom heard in our best recordings. This is a faithful projection of the manner in which this work is played in the theatre. The wood-winds are most happily reproduced. Take for instance the oboe, so often a diffident

factor in recording, is faithfully set forth here. Again the 'cello solo in this overture is veritably a revelation in tone quality. Surely the unnamed player deserves approbation for his performance.

A Sincere Charm

Fauré's suite, composed for the London presentation of Maeterlinck's play in 1898, is filled with a sincere charm. This music is suave, refined and harmonically emotional. It was written a number of years before the Debussy masterpiece. There is, however, a certain analogy between these two works. It may be slight, merely psychological if you will—but it is nevertheless comprehensive to the sensitive mind. It would seem to me that the subject has its limitations in regard to certain emotional bounds, and since Fauré's harmonic backgrounds are closer allied to Debussy than to any other composer of that period, the subjective content of the tale might easily allow an analogy of expression in the two composers' concepts. However, this resemblance is so slight, that few may consider it of importance.

Considered as a suite of incidental music, Fauré's *Pelléas* and *Mélisande* is worthy of musical appreciation. His music is always replete with elegance, at the same time it is music which we cannot help but feel was written to satisfy a personal urge rather than a popular demand or merely as a commission for the theatre. It expresses a sincere conviction of the man himself. For this reason it commands respect whether one likes its message or not.

Fine Sensibility

Wolff's interpretation of Ravel's *Pavanne pour une Infante Défunte* is imbued with a fine sensibility. There is just the right regard for nuance and coloring to bring out its tenderness of concept, and I believe the recording is most faithful to Wolff's reading. A pavanne is a slow and stately dance of Italian or Spanish origin. The subject here is virtually a lament for the death of a royal child, an infant princess. By way of criticism, one feels the orchestration at times stresses the melody and submerges the harmonic dissonance which is so effective. I do not think, however, that this is either the fault of the recording or the conductor's interpretation but is rather due to the instrumental arrangement of this familiar piano composition. Take the opening section, with the solo given to a horn, it would seem to be Ravel's intention to bring the melody definitely into prominence here.

Kleiber's Mozart performances, like Wolff's interpretations, are of the best. Recently in England, the H. M. V. Co. issued the famous E flat symphony conducted by this leader. If the latter work is interpreted in the manner of these two discs, I feel that we will have a very fine set of this symphony to look forward to. The German Dances are especially delightful with their spontaneous rhythmic life and their charming grace. How light hearted Mozart seems, as though life had never provided him with a care! Such optimistic music is thrice welcome, and I feel certain that the musician will derive as much pleasure from these discs as the music lover. Kleiber gives an impressive performance of the *Idomenio* Overture, somewhat heavy in spots but none the less clearly coherent in its instrumental delineation.

The Blue Danube Rises

Bourree in B minor, Bach; and Minuet in G major, Beethoven; played by Joseph Szigeti. Columbia, No. 155M.

Blue Danube Waltz, Concert Ariettes by Schulz-Evler; played by Josef Lhevinne. Victor, No. 6840.

On the Beautiful Blue Danube, Johann Strauss; Felix Weingartner and the Royal Philharmonic Orchestra. Columbia, No. 50084D.

Selections from Faust, Gounod; played by the Columbia Symphony Orchestra. Conducted by Robert H. Bowers. Columbia, No. 50080D.

Jubilee Overture, Weber: Weissmann and Symphony Orchestra. Odeon, No. 5151.

La Romanesca, Sixteenth Century Melody; coupled with Sierra Morena, Monasterio; played by Yehudi Menuhin. Victor, No. 6841.

Hungarian Rhapsody No. 1, Liszt; played by J. H. Squire Celeste Octet. Columbia, No. 50079D.

Szigeti can always be relied on to make a better record. His playing of Bach's Bourree has a nicety of phrasing and a fine quality of tone. His refinement of concept in the familiar Minuet is likewise commendable.

It is good to welcome Josef Lhevinne on records, even though his choice of selection seems more like a *fingerfertigkeit* exercise, than a melodic transcription of Strauss' original waltz. This disc, however, should prove of value to the student interested in technic. Certainly it displays Lhevinne's pianistic dexterity to great advantage.

The first thing that claims one's attention in the new version of the Blue Danube, which seems to be unnecessarily overflowing its banks lately, is the splendid recording. The instrumental projection is about perfect, and the string resiliency most effective. From an interpretive standpoint one wonders about the success of such a reading, particularly when people seem to be demanding so much flamboyancy. Weingartner certainly shows a refinement of rhythmic and interpretative ideas in his conducting of this waltz. He treats it as important music conceived in three-four time, not as a Viennese waltz expressing simply the piquant gaiety of a ballroom dance. This is a true performance by a symphony orchestra, and the only one that I know of in existence. After the flamboyant theatricalism of a few recent expressions of this melody, Weingartner's reading may seem tame at first. A

second hearing, however, will establish an underlying sincerity.

The Columbia Symphony leaves me considerably in doubt. Although it has volume of tone, the quality is not distinctive. In the present disc, there is a heaviness in the wind section and a deficiency in the strings. Bowers is a good musician with a sound conception of the music which he interprets. His reading here is straightforward, free from sentiment and rhythmically proficient.

Weber wrote the Jubilee Overture in 1818 as a tribute for the fiftieth anniversary of King Friedrich August's accession. Originally he had composed the Jubilee Cantata, which the King did not permit to be performed; so he added the overture to a program which already contained his grand mass in E Flat.

Musically, it is well made, impressive, albeit somewhat pompous, although none the less enjoyable. The peroration of this overture is founded on the melody of God Save the King or America. Grove tells us that this melody has been adopted by some eighteen or twenty countries, among which can be numbered Germany. Weissmann, as usual, conducts well, and the recording is first rate.

Yehudi Menuhin has made a more interesting record than his first one. His choice of selections display his technical ability and sympathetic tonal quality, although neither of them requires mature interpretation. When one considers the age of this youthful violinist, one cannot but marvel at his purity of tone and the simple sincerity with which he plays.

The Squire Octet is a fine instrumental organization, that plays well. This disc deserves to be heard by all who admire Liszt's Hungarian Rhapsodies.

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Acushla, Avourneen—Hard to Say, But Oh, They Mean So Much

THE popularity of Irish songs has added to our vocabulary a few words and phrases from a language little known in America. Gaelic is not taught in schools, and few libraries contain a Gaelic dictionary; therefore meaning and pronunciation are too often left to the intuition of the singer. Nor would a dictionary greatly aid the casual inquirer, for the Celtic phrases appearing in English verse, are, for reasons readily understood, usually spelled phonetically.

A few simple rules of grammar and pronunciation should prove helpful. A,

besides its use as a preposition and as a possessive pronoun, is the sign of the vocative case, and as such is prefixed to many words,—as avourneen, alanna, acushla,—although in the Gaelic it is written as a separate word. Another common prefix is *mo*, my,—as in mavourneen, machree, and macushla,—where writers who adapted the words to our speech probably changed the vowel to indicate a sound shorter than the long o which the uninitiated would naturally believe correct. But in words beginning with b, e, d, f, g, m, p, t, and sometimes s, a change called aspiration follows *mo* or the vocative *a*. This is denoted in print by a dot over the aspirated consonant, or by the addition of the letter *h*.

The Favored "Mavourneen"

In the case of the expression which seems a favorite with lyric poets,—“mavourneen,”—this change occurs, the word *máirnín*, meaning “darling,” becoming *mo mháirnín*,—*mh* being pronounced like v, or in some parts of Ireland like W. The original word contains no letter which could represent the sound of long o; its vowel having instead the sound of oo,—mavoorn-een,—not mavorneen, as generally pronounced.

“Machree” seems next in favor, probably because it apparently rhymes so readily,—while really it rhymes with no English word. The original form is *mo chroidhe*,—mo cree-ye—meaning “my heart,” an din Irish is often used with a noun, as “Máire mo chroidhe.” Other familiar words are; “Asthore”—*a stoir*—treasure. “Aroon”—*arún*—secret treasure. “Alanna”—*a lean-aibh*—(a lan-av)—child. “Acushla”—*a chuisle*—pulse, or vein. “Avick”—*a mhic*—son, or lad. “Gramachree”—*grádh mo chroidhe*—(graw mo chree-ye)—love of my heart. “Colleen”—*cailín*—girl. “Paisdin”—*paisdin*,—(pawsh-deen)—child. “Slieve”—*sliabh*,—(shlee-av)—mountain. “Shee,”—*sídh*—(shee)—fairy. “Avon,” or “owen”—*abhainn*—(ow-en, ow as in owl)—river.

Adjectives usually follow the noun, and may describe in a word personal types which our language does not picture so briefly. The “silver blonde” is *ban*, (bawn)—the golden blonde, *fienn*, (finn), the Titian type, *ruadh*, (roo-a)—the brown-eyed and brown-haired, *dnn*, (thun, with th as in thy), and the brunette *dubh*, (thuv—or tho in Ulster and Scotland; with th, again, as in thy.) Other adjectives one may meet are *og*, (og)—young; *deas*, (dass), pretty; *mor*, (more), large; *geal*, (bright or white). Aspiration

Will Sing
Negro Songs



Plaster Diety Bows in Suite

Stokowski Introduces Score by Knipper

PHILADELPHIA, Oct. 17.—Everything clicked artistically, temperamentally, musically, in the superb concert which Leopold Stokowski, directing the Philadelphia Orchestra, gave in the Academy of Music on Friday afternoon and Saturday night of last week. This was the program:

Overture, *The Marriage of Figaro*....Mozart Symphony, No. 3.....Brahms Märchen eines Gipes-Gottes.....Knipper Overture and Venusberg Music, TannhäuserWagner

The revival altogether out-faced the novelty in this concert, which revealed Mr. Stokowski at his best. The Brahms third has inexplicably been a stranger to our programs for several seasons. Its loveliness proved all the more compelling after years of exile.

But there were other factors in the appeal of this performance. Mr. Stokowski has lately been making phonograph records of the symphony. His undertaking involved additional rehearsals of the score. Furthermore he is reported to have drilled his orchestra during the past week with all his old disciplinary meticulousness. Result: a glorious reading of a masterwork, perfect orchestral tone, and a finely articulated reading instinct with poetry and charm.

A Voice from Russia

ELSA LEHMAN will make her New York début on Sunday evening, Oct. 28 in the Bijou Theatre. Miss Lehman will interpret characteristic songs of the south, songs she heard as a child at her nurse's knee and in the Negro Church in Memphis, to which she would steal when her old maid attended services. Thus she learned these songs and spirituals as she learned her A B C, instinctively.

“I do not lay claim to be a great singer,” Miss Lehman says. “I have always sung, and studied. Since I returned from Paris, where I lived for some time, I have been working with Rhea Silberta, who has polished the songs I have sung for years. It was she who encouraged me to make a public appearance, and a great measure of whatever success I may attain will be due to her.

follows feminine nouns in the nominative and accusative cases, — to the confusion of the familiar “colleen bawn,”—since it is the spalpeens that are “bawn,” while the colleens are “bhán”—pronounced *wawn* in Munster, *wawn* elsewhere in Ireland, and usually *vän* in Scotland. Probably the expression was originally introduced into English as *cúilín bán*,—fair-haired,—the name applied to the famous sweetheart of the equally famed Willy Reilly.

Few proper names appear in song; those most commonly used are *Máire* (mawr-ye) Mary; *Muire*, (mwir-re), the Virgin Mary; *Bride*, (Bree-da) Bridget; and *Roisin*, (ro-sheen) Rosaleen. Other expressions sometimes met are *Cead mile failte*, (cath meel-e-fault-e), a hundred thousand welcomes; *slán leat*, (slawn leth) good-bye; and *slainte geal*, (slawn-te gal) bright health. The familiar “Erin go bragh” Ireland forever!—is in Gaelic “*Eirinn go brath*,” and we call it “a-rin gu braw.”

The Scottish Gaelic, similar to the Irish in vocabulary and syntax, differs from it slightly in spelling and pronunciation.

There are six movements in the suite originally designed for ballet; Introduction and Dance of the Plaster God, Wail of the People, and Dance of the God, The People's Curse, The Overthrow of the God and Epilogue.

For a newcomer Knipper writes with unmistakable authority. He is in full command of instrumental resources, in touch with all the fashionable dissonances, but no victim of mere sensationalism or showy eccentricity. He depicts, with brutality and whimsy, with irony and sometimes with a fine imaginative intensity, a somewhat naive allegory of a demi-god who failed to make good. The head of the cult is turned to stone.

Barbaric Beauty

A barbaric beauty gives vitality to this score. It is not of the highest significance, and perhaps it even sounded too well on a first hearing to be a work possessed of great qualities of durability. But it is a remarkable achievement for a new composer and it holds the listener's attention.

The unresolved chords and the crash at the end rather started the Friday afternoon audience which had the impression that the performance, in which the movements had been run together, was not finished. Mr. Stokowski, with his back to the auditorium stood as motionless as the petrified deity of the music. Then the audience applauded the situation generously and cordially, and everybody on the stage, realing, leader and orchestra men bowed.

The Figaro overture was given with captivating sprightliness and delicacy and the overture and Venusburg excerpt again demonstrated this music's fitness as a vehicle for Mr. Stokowski's art. He permits nothing of its fleshly exotism to escape attention.

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Milwaukeeans Aim High

Male Chorus Hitches Wagon to a Star

MILWAUKEE, Oct. 16.—Milwaukee is carefully grooming a musical organization which it is confidently expected will rank with the finest in the United States when the training period is through.

The club which plans to challenge national attention is the Lyric Male Chorus with 117 enrolled. It is by far the most ambitious and artistic male organization in the state, and has been rehearsing eleven months in the year. Now under the direction of Alfred Hiles Bergen all the members are being given individual training, or help in small groups. Mr. Bergen is working night and day in the hope that he can startle the country with his product when the club appears in Boston next June to open the biennial sessions of the National Federation of Music Clubs.

Samuel McKillop, president, and his co-officers will shortly start a campaign to have the trip of the club to Boston underwritten at an expenditure of \$20,000. Mr. McKillop states that much of the expense in sending the club across the country will be derived from a series of concerts which will probably be given in New York, Washington, Philadelphia and Detroit and possibly in some other cities. But to make sure there will be no deficit, it is planned to have the entire cost of the trip guaranteed.

To Advertise the City

The slogan of the club will be: Advertise Milwaukee in an Artistic Way. Lacking its own orchestra, the city can only score musically, Mr. McKillop says, through some singing organization, and the Lyric Chorus was hailed as setting a high national standard when the club sang for the Federation of Music Clubs in Chicago.

More recently, Mrs. Edgar Stillman Kelley was in the city and strongly urged musical and business leaders to send this fine chorus to Boston to show the high musical standing of our city. Immediately, the club set about recruiting a still finer body of male singers. The total membership has steadily increased. High attendance percentage at practice periods are being enforced. The club means business. The men are working with a tremendous zeal for success.

The club had previously planned to give concerts in certain Wisconsin cities before the national project arose. A tour of the state will be made next spring.

Early in November the Lyrics will sing for 10,000 teachers of the state when they hold their annual convention in Milwaukee. At that time the Little Symphony Orchestra of Chicago will play the accompaniments.

C. O. SKINROOD

LIMA, OHIO.—The United States Marine Band is booked for a concert here on Oct. 11. The William Paul Gallagher Post American Legion is responsible for the engagement. The band will play also in Mansfield and Fort Wayne.

Society Girl Makes Debut



WASHINGTON, Oct. 12.—A popular personage in Washington society, Elodia Martin Rivero, daughter of Don Antonio Martin-Rivero, former Cuban Minister to the United States, will make her musical début in America on Oct. 13, when she will appear as soloist at the Washington Auditorium. She will sing in English, French and Spanish, and the program will be broadcast over the Red and Blue Network.

It had been previously announced that Senorita Martin-Rivero would be soloist at the opening concert of the Ensemble Vesper concerts, under the local management of Dr. Harold M. Dudley, on Nov. 13, when she would be starred jointly with the Adolf Bohm Ballet, but such was the demand for an earlier appearance that Dr. Dudley consented to her engagement for the International Oratorical Contest a month earlier.

Senorita Martin-Rivero's elder sisters, one of whom is the wife of the managing editor of the Washington Star, Oliver Owen Kuhn, were belles during their father's régime in the diplomatic corps in the administrations of Roosevelt and Taft. But Elodia was still a schoolgirl when her father returned to Cuba. She studied music under Nestor de la Torre, and in the last two years has made a number of appearances in concert and oratorio in the Teatro Nacional in Havana. Last winter Senorita Martin-Rivero sang one of the leading solo parts in *The Navidad* (*The Nativity*) by Eduardo Sanchez de Fuentes, in Havana, which Gonzalo Roig conducted.

ORLANDO, FLA.—Virginia E. Spencer has been appointed chairman of membership by the executive committee of the Florida State Grand Opera Association. Miss Spencer has lectured on opera in different parts of the country. For one season in New York she was associated with the Aborn Brothers in their productions of opera in English.

P. E. P.

Extensive Bookings on • • Judson Winter Schedule

ANNOUNCEMENTS from Concert Management Arthur Judson include the news that Joseph Szigeti, who has been spending a belated vacation at Le Lavencher, Chamoix, France, is to make a ninth tour of Russia. Other bookings for him are with orchestral societies in England and Scotland, a tour of Italy and an engagement with the Academica Cecilia in Rome. Mr. Szigeti is to give concerts in Germany, and a cycle of three recitals in Budapest. Appearances in Paris will include one with the newly founded Orchestra Symphonique. He will be heard in Vienna, and make a tour of the Balkans, visiting Bucharest, Constantinople, Athens, Cairo, and Alexandria. Among the conductors under whom Mr. Szigeti will play his violin are Clemens Krauss, Sir Henry Wood, Sir Thomas Beecham, Ernst Ansermet, Fritz Reiner, and Sir Hamilton Harty.

Mr. Szigeti's fourth American tour is limited by his European engagements to six weeks, beginning Jan. 25 with a concert in Springfield, Ill. He will also appear in Bloomfield, in Chicago with orchestra in Prokofieff's concerto, and in Indianapolis, Omaha, Sioux City, Mount Holyoke College, Pittsburgh and Montclair, as well as in Cincinnati with the orchestra there. Mr. Szigeti's last concert before sailing will be his New York recital in Carnegie Hall on March 4.

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonietta, composed of eighteen members of the Philadelphia Orchestra was announced to return to this country on Sept. 15 after a summer abroad. Visiting his parents in Poland, Mr. Sevitzky, who is a nephew of Serge Koussevitzky, director of the Boston Symphony Orchestra, conducted concerts of the Warsaw Philharmonic on Aug. 3 and 10. At the second concert, his wife, Maria Koussevitzky, was the soprano soloist.

In addition to its annual series of three concerts in the ballroom of the Bellevue Stratford, Philadelphia, and its opening concert on November 18 in the Penn Athletic Club, the Simfonietta will give as many out-of-town concerts this winter at the Philadelphia Orchestra schedule permits. Among the cities which will hear Mr. Sevitzky and his men are Washington, Utica, Richmond, Indianapolis, and St. Louis.

Josef Lhevinne is dividing the season between Europe and America. His first piano concert abroad was arranged for Sept. 12 at Scheveningen, Holland. This was to be followed by appearances in Hamburg and two London recitals. Early in October Mr. Lhevinne will play throughout Holland, giving concerts in Amsterdam and The Hague, and making his first recital appearance in Paris. From Oct. 20 to Nov. 4 he is booked for six concerts in Spain. From that time until Nov. 23 he will tour Hungary, Yugoslavia and Rumania. Following his first Berlin recital on Nov. 26, Mr. Lhevinne will cross the Channel once more to play with the London Pianoforte Society. Later engagements are: Berlin, Dec. 9, and Paris, Dec. 12. Mr. Lhevinne sails Dec. 13 on the Columbus to open his annual American tour about the first.

Francis Macmillen spent a month in Winnetka as the guest of Charles Cutler Dawes, nephew of the vice-president and son of the president of the

Chicago World's Fair. Mr. Macmillen has been working on his violin répertoire, which includes an important novelty, the Concerto in F minor of Pantscho Wladigeroff, Bulgarian composer. Mr. Macmillen will break his American tour this season with five recitals in Mexico City in January.

Mme. Kappel sails for America Nov. 2, arriving a few days before opening her first American concert tour in Philadelphia at the Penn Athletic Club series. Other November bookings include Syracuse, the Harlem Philharmonic, Mount Holyoke College, Reading, Louisville, Indianapolis, and appearances as soloist with the Cincinnati Symphony Orchestra. Early December engagements are with the Chicago Symphony and in St. Paul and Toronto. Mme. Kappel rejoins the Metropolitan Opera Company at the beginning of January. She will also give her first New York recital about that time.

The Revelers; Lewis James and James Melton, tenors; Elliott Shaw, baritone; Wilfred Glenn, bass, and Frank Black, pianist and arranger, have returned from a concert tour of Europe and will go on their first American tour from Jan. 15 to March 1. A New York recital is also being planned for late December or January, at which the group will present its newly arranged program of Americana.

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P LATTSBURG, N. Y.—Practically the entire house has been sold out for the artist course arranged by the music department of the Plattsburg State Normal School, of which Lyndon R. Streets is director. Bookings are as follows: Oct. 29, Clarita Sandez, Mexican soprano; Nov. 29, the Criterion Male Quartet of New York; Dec. 5, Geraldine Farrar, Soprano; Jan. 29, the Russian Cossack Chorus; Feb. 19, the Flonzaley Quartet; May 6, Sylvia Lent, violinist; May 8, Lambert Murphy, tenor. The third annual music week will also be observed.

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Miami Gains New Society

Mana Zucca Club Will Promote Fine Arts

MIAMI, FLA., Oct. 16.—Organization of a new society is announced. This is the Mana Zucca Club, formed to promote interest in the best music, to stimulate literary productions and further social relations among resident musicians.

Officers are: Mana Zucca, president; Frances Tarboux, vice-president; Marion Beaumont, secretary; Beatrice Hunt, treasurer; Estelle Cromer, assistant treasurer; and Esther Hawthorne, social secretary. Committee chairmen are the following: Dora Miller, program; Frances Druckerman, publicity; Rose Mary Gerson, entertainment; Irwin Cassel, advisory board; Louise Tarboux, usher; Adelaide Clark, active membership; Isobel Bisset, and Bertha Merrill, social; Wanda MacDowell, out of town publicity. Eleanor Clark will be the accompanist.

Meetings are to be held every Monday, and will be divided into a forty minute program, with twenty minutes for social intercourse. Active members will appear on a program each month.

Give Scholarships

Each member of the music faculty of the University of Miami is granting a free scholarship this year. These prizes are in violin, piano, voice and dancing and are given to pupils who lack funds by Annie Foster, Edna Cole, Olive Beaman, Madelaine Irwin, Eda Kerr Liddle, Maude Olivier, Edna Sortelle and J. G. Torpley.

Scholarships offered by Mme. Gaziani, Hannah Spiro Asher, Arnold Volpe and Julian de Gray are joined with the Aeolian scholarship. Mana Zucca sponsors individual scholarships at which her own compositions are required numbers.

Julian de Gray, a new member of the faculty, comes to take the place of Earl Chester Smith, who has completed his three year contract with the Miami Conservatory and will reside in Atlanta this year. Mr. de Gray is a pupil of Tobias Matthay.

The Mohi Temple Shrine Band played on a recent Sunday in the Memorial Service in Palm Beach as a tribute to those who died in the hurricane.

ANNIE MAYHEW FITZPATRICK.

GIVE MIAMI BENEFIT

MIAMI, FLA.—Citizens of Miami sponsored a benefit for Walter Witko and his Olympian players on Oct. 6, in recognition of his work in and for Miami since he came here several years ago. The Olympia Theatre had its last performance by the orchestra since it has installed a vitaphone. It has been a popular theatre, largely because of the orchestra Mr. Witko directed. Mr. Witko was brought to Miami from Jacksonville by Bertha Foster as a member of the University Conservatory faculty when it was in its formative state. After two years there he resigned to do independent teaching and theatre work.

A. M. F.

MRS. BROOKS DIES

MIAMI, FLA.—Mrs. John G. Brooks, formerly Miss Frances Coleman, died suddenly on Oct. 2. Mrs. Brooks was an active member of the Aeolian Chorus, and as soloist recently represented the chorus in a Bayfront Park program. She had lived in Miami for several years coming here from Paducah, Ky. She was a student at Hollins College, Va.

A. M. F.

CHosen President OF STATE TEACHERS



Des Moines Season Opens

Local Associations Arrange Calendars

DES MOINES, Oct. 16.—The season was auspiciously opened Oct. 1, with a violin recital by Burrell Steer in the Drake University Auditorium. Mr. Steer, who recently arrived in Des Moines to take charge of the violin department of Drake University, was assisted by Dorothy Rice, pianist.

Alton Jones, now of New York, came back to his Alma Mater on Oct. 4, to give a piano recital. He received a rousing reception in the Drake Auditorium, where as a student he gave many recitals.

Sousa and his band played to enormous audiences in the Drake University Field House on the afternoon and evening of Oct. 6.

The Des Moines Civic Music Association, of which Mrs. Arthur Neumann is president, announces the following artists for the year: Nov. 6, the Bohm Ballet; Dec. 6, Claudio Muzio, soprano of the Chicago Civic Opera Company. In February, the Prague Male Chorus; and March 5, Guy Maier and Lee Patterson in a two-piano recital.

Women's Club Events

The music department of the Des Moines Women's Club, Mrs. Frank Callendar, chairman, will offer two recitals, one by José Mojica, tenor of the Chicago Civic Opera Company and the other by Stella Marek Cushing, soprano.

Several changes in music faculties are announced. G. Harold Brown, formerly director of music at Des Moines University, goes to Drake University as head of the organ department. Grant McDonald comes to Des Moines University as director of music.

Sunday afternoon community concerts known as the White Sparrow series will begin in November in the Shrine Temple. Five orchestral programs are listed under the direction of Burrell Steer; the Philharmonic Choir announces four performances with Ross Vernon Miller as conductor, and high school students are scheduled to give a choral concert under the direction of Lorraine Watters, recently appointed music supervisor in public schools.

HOLMES COWPER

Announce Scholarships

CINCINNATI.—College of Music scholarships are announced by Adolf Hahn as follows: piano: Elizabeth Cline, Durant Oklahoma, Frederick H. Alms scholarship; Marian Little, Newport, Ky., Sigma Alpha Iota scholarship. Violin: Catherine Gwinn, Dayton, O., Frederick H. Alms scholarship. Organ: Reba Robertson, Owensboro, Ky., George Ward Nichols Scholarship. Boice: Mary Braun, Hamilton, Ohio, Peter Rudolph Neff scholarship; Mildred Landwehr, Norwood, Ohio, B. W. Foley scholarship. Miss Cline will study with Hans Rischard and Miss Little with Dorothy Stolzenbach-Payne. Miss Gwinn will be a member of Mr. Hahn's violin class. Miss Robertson will continue her organ education with Lillian Arkell Rixford. Lino Mattioli will have Miss Braun in his class, and Miss Landwehr will continue her work with Italo Picchi.

The Frederick Holmes scholarship in voice was divided between Melissa Koehler, Cincinnati, and Rosa Lee Seale, Berea, Ky., who join the class of Mrs. Adolf Hahn. The college of

Music trustees' scholarships in piano were awarded to Abraham Gershovitz, Newport, Ky., who will study with Lillian Tyler Plogstedt, and to Charles Schirrmann, Portsmouth, Ohio, who will join the class of Dr. Albino Gorno, dean of the faculty.

A recent visitor to the College of Music last week was Blanche Lederman, Kansas City, Mo., a former pupil of Romeo Gorno in the piano department, and of Lino Mattioli in the department of voice. Miss Lederman is the Kansas City representative of MUSICAL AMERICA.

Emil Heermann, violinist, and Walter Heermann, cellist have accepted an invitation extended to the Heermann Trio to play a return engagement in Springfield, Ohio, for the Matinee Musical Club, on Nov. 10.

Donzella Cross Boyle, teacher of musical appreciation and allied subjects at the College of Music, has accepted an invitation to teach in the summer session of the University of Southern California, next year.

G. D. G.

Innovations Mark Opening of David Mannes School

To Train Teachers for Preparatory Schools

THE new season at the David Mannes Music School in New York, which opened this month, will bring several innovations, it is announced.

Chief among these is the new course of training for music leadership in preparatory schools, introduced by Mr. and Mrs. Mannes in response to requests from private school principals whose requirements could not be met by supervisors of public school music. Of two-year duration, this course is designed to include the study of solfège, transposition, theory, harmony, counterpoint, musical form, aesthetics, experimental methods in teaching little children, choral music, practical choral experience, the application of pedagogic methods in teaching, and the production of operettas.

In the instrumental department a number of class lessons for advanced players will be introduced, with such teachers as Katherine Bacon, Mario Corti, Howard Brockway, Scipione Guidi, David Mannes, Lieff Rosanoff, Simeon Rumschisky, Frank Sheridan, Paul Stassevitch and Esther Streicher.

Chamber Music Activities

Chamber music activities are to be enlarged with a special series of quartet concerts and the organization of a student ensemble exchange. The concerts, which will be given by the Lenox String Quartet, will be preceded by a half-hour explanatory talk, illustrated at the piano, by Leopold D. Mannes. The series is included in all complete adult courses. A limited number of seats are available to outside subscribers.

The ensemble exchange, in charge of Alix Young Maruchess, will make it possible for instrumental students to join each other in chamber music groups, and for pianists desiring experience in accompanying to meet string players and vocalists requiring accompanists.

The department of cultural studies, added last year under Axton Clark, will be continued with its course in philosophy, psychology, the tradition of English letters and the spirit of French or German culture.

Special classes, open to students who do not wish to enroll in other courses, include Mr. Clark's lectures on the history of music, Leopold Mannes' lec-

tures on musical form, the chorus under George Newell, the ensemble class for amateurs under Alix Young Maruchess, and the chamber music series. In addition to regular courses and lectures, artist and student recitals will again be given.

The Faculty

The faculty is made up as follows: Piano, Barbara Albisser, Katherine Bacon, Howard Brockway, Warren Cass, Marion Cassell, Urana Clarke, Clary de Vreux, Mary Dwight, Mary Flanner, Julia Fox, Anne Goedhart, Pearl Ideler, Dorothy Jago, Ruth Johnson, Charles Kinney, Sam Lamberson, George Newell, Janet Ramsay, Simon Rumschisky, Rose Schenk, Frank Sheridan, Esther Streicher, Olga de Stroumillo; Violin: Mario Corti, Scipione Guidi, Suzanne Gussow, Simon Hero, Edwin Ideler, Alix Young Maruchess, Elizabeth Searle, Paul Stassevitch, Wolfe Wolfinsohn, Emanuel Zetlin. Cello: Edith Otis, Lieff Rosanoff. Singing: Frank Bibb, Greta Torpadie. Composition: Leopold D. Mannes. General theory: Leopold Mannes, Newton Swift. Solfège: Clary de Vreux, Urana Clarke, Mary Flanner, Julia Fox, George Newell, Olga de Stroumillo. Advanced solfège: Anne Marie Sofrav. Ensemble: David Mannes, Paul Stassevitch, Alix Young Maruchess, Wolfe Wolfinsohn, George Newell. Department of cultural studies, Axton Clark.

MANNES TO LEAD GREENWICH CONCERTS

The Young People's Symphony series at Greenwich, Conn., sponsored by the Woman's Club, will be given again this year, with David Mannes conducting an orchestra of forty. Dates for the series are on Thursday afternoons, Nov. 1, Dec. 6, and Jan. 10. The concerts are divided into two parts, one short program for very young children, followed by a longer list for young people. Children of from three years to high school age attend these concerts in the High School Auditorium, given now for the fifth season under Mr. Mannes' leadership. Mrs. Walter W. Taylor is chairman of the Woman's Club committee in charge of the series.

ORLANDO NEWSBOYS HAVE TWO BANDS

ORLANDO, Fla.—The Reporter-Star Newsboys Band under the direction of Edgar A. Ball is looking forward to a year of hard work, setting as their goal the capture of the cup offered by the Florida Federation of Music Clubs. This cup will be contested for in Ocala.

The band is composed of thirty-four pieces, the musicians being either route boys or boys employed by the Reporter-Star Publishing Company, publishers of the Evening Reporter-Star. They have been organized just two years, and have two cups to their credit. When six months old they won a third prize in competition with other bands of two years old and over. First prize in their division in April at Lakeland was also won by them.

In June, Mr. Ball organized the Junior Reporter-Star Newsboys Band with some forty players. This membership has grown to nearly sixty. It is not required that players in the junior band be carrier boys of the Reporter-Star. When the boys have served a year in the junior band they become members of the senior organization.

P. E. P.

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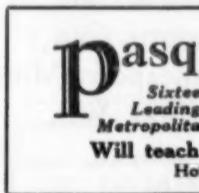
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(Continued from page 10)

berg placed before our grateful senses—consisting of the overture and sundry dance movements that form a ballet episode—had been arranged for concert purposes by Georg Göhler of Leipzig. Dr. Göhler has done his work thoroughly and with evident devotion, though his score makes use of sonorities and instrumental timbres that are not always part and parcel of the original intent. Of the excerpts, noble and beautiful, the overture is possibly most puissant. In it we perceive what surely we must have long known—that the genius of Handel is inferior to none. Mr. Mengelberg played this welcome contribution superbly.

The truly glorious quality of sound that welled from the Mengelberg forces, who have hardly ever in our experiences given of themselves with such miraculously golden effect, did much for the Whithorne piece. It is evidently to be taken as a plain bit of music, for Mr. Whithorne has brushed aside any idea of definitely established program moods. "The title," he remarks, "is simply an indication of the atmosphere of the work—the illusion of life, and so forth." This may, of course, mean anything, and probably does. Nevertheless, this Fata Morgana may be justly appraised without recourse to philosophical matters. It contains, we think, the best inventive material that has yet disported itself in Mr. Whithorne's music. Too, it is more consistent in style and thought than other products from the same source, and the motion that animates it is more alert and unwavering. Unfortunately, the length to which Mr. Whithorne has found it necessary to stretch these virtues has resulted only in repetitiousness and loss of vitality. As Fata Morgana now stands, its life blood is too thin to keep it alive.

For some of us the immensely exhilarating performance of Tchaikovsky's F minor Symphony with which Mr. Mengelberg concluded his program provided the afternoon's most palpable thrill.

W. S.

Acadie Birkenholz

ACADIE BIRKENHOLZ, a young violinist of considerable radio fame, made his first concert appearance of this season in the Town Hall on Sunday afternoon, October 14th, before a good sized audience. While not an artist of spectacular brilliancy, Mr. Birkenholz assuredly made an interesting disposition of a lengthy but well-arranged programme.

Opening with the Third Sonata of Brahms he drew from the strings a rich, smooth tone and with a flowing legato and an individuality of style convincingly impressed one with the rare beauty of this work.

Continuing with the Fourth Concerto of Vieuxtemps, Mr. Birkenholz reached heights which were unsurpassed in his later efforts. This was the high light of the afternoon. The first two movements of varying rhythms and tempos were flawless, discounting an occasional slight straying from pitch. For the Scherzo, Mr. Birkenholz proved conclusively that his facility was adequate, and to this as to the Finale of strongly accentuated martial rhythm he showed a spontaneity heretofore not obvious.

Worthy of particular mention in the last group, while by no means great music, were the chanson d'Espagne of Joaquin Nin, arranged by Kochanski. Mr. Birkenholz allowed his imagination full sway in these typically Spanish sketches with a resulting freedom of color.

The artist concluded the printed program with a display vehicle of Sarasate in which he revealed a cleancast technical grasp. Several familiar encores were generously given to an obviously pleased audience.

Gregory Ashman assisted with slightly aggressive, but otherwise satisfactory accompaniments. J. M. D.

Mr. Velten Appears

ROBERT Velten, in his Town Hall recital of Oct. 8, displayed excellencies which warrant him a prominent place among the young violinists of distinction. His program consisted of Handel's D major sonata, Franck's sonata, Paganini's Concerto in D, Bach's Air for G string, and two Kreisler transcriptions from Dvorak and de Falla. A good-sized audience demanded three encores at the conclusion.

Mr. Velten is an artist whose work is characterized not so much by brilliance as by musical understanding. His tone is not large, but pure and singing; his phrasing is polished, and his technique always reliable.

The Handel and Bach works were particularly satisfying; in them Mr. Velten showed a distinct feeling for the style of the restrained, cantabile melody of classical music. In the Franck both Mr. Velten and his able accompanist, Carroll Hollister, seemed more interested in the wistful lyricism than in the surging and turbulent ecstasy that this masterpiece embodies. The inter-play of violin and piano in the canonic final movement was finely balanced. Keen, brisk rhythms gave life to the Dvorak Slavonic Fantaisie and the de Falla dance.

All in all, the recital was a definite success. A. P. D.

Alfred Kugel, Pianist

ALFRED KUGEL, pianist, appeared in the first piano recital of the season, at Town Hall, Oct. 5. Mr. Kugel played Scarlatti's Toccata Nona, Beethoven's sonata in A flat, Op. 26; three preludes, a scherzo, an étude, a nocturne, and a ballade of Chopin; numbers by Rubinstein, MacDowell and Tchaikovsky; Liszt's The Nightingale; Weber's Invitation to the Waltz, Bartók's Allegro Barbaro, and Liszt's Tenth Rhapsody.

Mr. Kugel displayed throughout a sensitive touch and much technical agility, although the most unfettered spontaneity was at times lacking. The first fire of the evening appeared in the Bartók number, which served as a pleasant contrast to the more delicate avors of romanticism featured earlier. Mr. Kugel was cordially received.

R. H. M.

Jurenkova Concert

A SONG recital in Town Hall on the evening of Oct. 4, brought to public notice Kristina Jurenkova, characterized as a Czechoslovakian-American soprano, who made use of native costumery for her program. The list which she essayed centered about a group of Czech folk songs by Schneider-Trnafsky, and included adventures in the operatic realms of Smetana, Puccini and Gounod, as well as songs of Tchaikovsky, Toselli, Schubert, Dvorak, Lehman, Watts and others. Karel Leitner was her pianistic colleague.

FERNANDO GERMANI, young organist of the Augusteo Orchestra of Rome, gave his second concert of the Italian Festival, being held at the Wanamaker Auditorium, on the afternoon of Oct. 12, to an enthusiastic audience.

The program consisted of a concerto in D minor by Vivaldi, arranged for the organ by Bach; Scene Pastorale, Tema e Variazioni, and Colloquy with the Swallows by Marco Enrico Bossi; Pastorale by Bernardo Pacquini; Giga (MS) by Fernando Germani; and Studio da Concerto (MS) by Germani's teacher, Raffaele Manari.

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Quartet to Give Concert Series

Artists From Faculty Will Assist

CINCINNATI.—The Cincinnati Conservatory of Music announces a series of concerts by the Conservatory String Quartet. The players who are faculty members are: Jean ten Have and Julian de Pulikowski, violinists; Vladimir Bakaleinikoff, viola player, and Karl Kirksmith, cellist. The three last-named belong to the Cincinnati Symphony Orchestra. The series will be given in Conservatory Hall, on Oct. 30, Nov. 27, Jan. 22 and Feb. 26. An assisting artist from the Conservatory faculty will appear on each program.

Burnet C. Tuthill, business manager of the Conservatory and ensemble coach, returns to the University of Cincinnati as director of the Girls' Glee Club for the seventh season. The Glee Club won the state contest last year and will enter again this season. The competition will be held in March in the Hughes High School.

In addition to yearly scholarships given to pupils of the Conservatory, two partial scholarships have been presented by an anonymous donor. One of these was awarded to Wilma Schuping, contralto, pupil of Thomas James Kelly. Miss Schuping was a member of Ernestine Schuman Heink's class in Kansas City last summer and will continue her work with Mr. Kelly this winter. Ruth Suter, contralto, received the other scholarship. She was a pupil of the late Corinne Moore Lawson and will study this winter with Ruth Townsend.

G.D.G.

Glee Club at Town Hall

THE Women's University Glee Club, founded in 1922, will give two public concerts this season, announces Gerald Reynolds, music director. These programs will be heard in the Town Hall, New York, on Dec. 18 and May 2. Formerly the Club concerts were open only to members, their friends and the critics; this year a limited number of seats will be placed on sale.

The December program will be divided into three sections. The opening group will consist of music arranged and composed by men and women teaching in women's colleges of the United States. The composers represented will include Werner Josten, of Smith College, who will offer an old English Christmas song; Dr. Archibald Davison, of Radcliffe; Randall Thompson of Wellesley, who has set a Latin text to music; Seth Bingham, of Barnard College; and Richard Donovan, formerly of Smith College and now at Yale.

The second part is to consist of arrangements for women's voices by Mr. Reynolds of Bela Bartok's Rumanian Weihnachtslieder (Christmas Songs), written originally for the piano. The composer gave Mr. Reynolds permission to perform them in his choral version and sent him the Rumanian texts. The third group will be dedicated to works of Gabriel Fauré, including several of his early compositions, and three numbers from his Promethee, written for the Orange Festival in 1900. The latter will have their first American performance on this occasion.

For the May concert Mr. Reynolds is arranging a Pan-American program, featuring music from the United States, French Canada, Argentina, Brazil, Chile, Venezuela, Cuba, and Mexico. He gathered his material from works submitted by various legations, composers, by personal research, and in Paris.



Mr. Reynolds and An 18th Century Belle in Pageant at Fontainbleau.

Mr. Reynolds spent the summer in France, where he is liaison officer for the American Conservatory at Fontainbleau. In August he conducted a festival of eighteenth century music there. He also arranged the music for an elaborate pageant.

In addition to the two public concerts, Mr. Reynolds will give a private performance, with a selected group from the Women's University Glee Club, of a Stabat Mater of Scarlatti, recently which was discovered by Felice Boghen, musicologist of the Naples Library.

Mr. and Mrs. Bernard Wagenaar of New York announce the birth of a daughter, who has been named Ann.

Season Is Opened by Detroit Symphony

DETROIT, Oct. 16.—The Detroit Symphony Orchestra opened its subscription series on the evening of Oct. 11 in Orchestra Hall, which was filled to capacity. Victor Kolar, associate conductor, was at the helm, giving the Prelude to Die Meistersinger, and Tchaikovsky's fifth symphony and Italian Caprice. Sophie Braslaw was the contralto soloist, singing an aria from Bruch's Achilles and Brahms' Gypsy Songs. Ossip Gabrilowitsch, the orchestra's conductor, who is on sabbatical leave, was a notable figure in the audience. The program was repeated the following afternoon before a large assembly.

H. A. G. S.

DEAN-PHILLIPS MAKES ANTHEM AWARDS

The Dean-Phillips publishers in Chicago announce the following awards for sacred compositions:

Prizes of \$100 each to J. Jones-Owen, Wilkes-Barre, Pa., for an anthem, Rejoice in the Lord; to Frank Patterson, New York, for an anthem, Ride on in Majesty, and to Julius Rontgen, Bilthoven, Holland, for a Christmas carol. These compositions are all for mixed voices.

Honorable Mention Awards

Honorable mention is awarded to Dr. F. J. Horwood, Toronto, Canada, for the anthem, How Lovely Are Thy Dwellings, and to Sydney Thomson, Summit, N. J., for Jerusalem the Golden, an anthem for mixed voices.

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Edition
of

Victor Herbert

Shows Gift
of Melody

And Some Other New Music

By Sidney Dalton

VICTOR HERBERT is a name that stands out prominently on the roster of American music, and there is reason to believe that it will maintain its place for many years to come. Perhaps it may even become more brilliant than it is at present, because a revival of the many delightful light operas and orchestral pieces this Irish-American composer is by no means unlikely. Herbert was not an intellectual to be sure. Neither was Stephen Foster, but both possessed the rare gift of beautiful melody, and Herbert combined his gift with a musical training and skill that were not part of Foster's technique.

A new edition of some of Herbert's compositions contain numbers of importance for pianists and organists. In the list of piano pieces are six titles: American Fantasia, Serenade, Danse Baroque, The Jester's Serenade, A Love Sonnet and Souvenir (Carl Fischer). The publishers have shown excellent judgment in selecting Arthur Friedheim as arranger. He has retained all the charm of the original score while making the music thoroughly pianistic. Of the American Fantasia, which makes use of several of the best known tunes, there are also versions for piano, four hands, and for organ, the last a transcription by Caspar P. Koch.

All the qualities that combined to make Herbert's music outstanding are to be found in these pieces: his unending flow of delightful, and often beautiful, melody; his simple, but colorful and expressive harmonic designs, and the refreshing quality of his ideas.

From Handel's Opera

DR. W. G. WHITTAKER, the scholarly editor of the Oxford editions, continues to present selections from the classics that should be in the library of the well informed musician, but too often are not. A new series, of which ten numbers have been received for review, is entitled *Arias from the Operas of G. F. Handel* (Oxford University Press, American Branch). The publishers announce that they will gradually issue "a full representative collection of the best arias from Handel's operas." Twenty titles have already been announced, of which the first ten, received for review, are: O Fair as a Flower; Come Now, Turn Now, O My Treasure, and The Eyes of My Beloved, from the opera Teseo. Joy, Come into My Breast, and O Give Back to Me My Beloved, from Amadigi. Like as the Lovelorn Turtle, from Atalanta; I Go to Death, from Arminio; Dearest of all Men Proven, from Serse; Confounded and Trembling, from Rodelinda, and Wrath in My Bosom Meeting, from Farmando. Of the titles mentioned, the second, fourth and eighth are for soprano; the first, third, fifth and seventh are for contralto or baritone; the sixth and tenth are for mezzo-soprano or contralto, and the ninth is for bass.

The series is based upon a list of Handel arias sited by Dr. Ernest Walker in his History of Music in England. An attractive feature consists of the excellent translations into English, made by Albert G. Latham.

Some new songs bearing the name of Charles Wakefield Cadman are among the most interesting products of this versatile and talented writer that I have had the pleasure of reviewing. Of five songs put out from the same

press (Carl Fischer), two have been received. They are entitled Under the Leaves, words by Charles O. Roos, and Eyes of Memory, a setting of a poem by Nelle Richmond Eberhardt. Both are put out in two keys, the first high and low, the other high and medium. Both songs are of great charm. In them Mr. Cadman has lost nothing of his undoubted melodic gift, but he has enriched his usual harmonic patterns considerably.

The same is true of Prairie Night, to a poem by Grace Osburn Wharton, also put out in keys for high and

diversion on any program. There is much of excellence in these latest Cadman offerings.

The following list of recent publications contains many unusually interesting numbers for chorus of women's voices, and from it conductors should be able to choose their programs for the coming season. Unless otherwise stated, they are in three-parts:

Oliver Ditson Co.: With You, Dear, by Charles P. Scott; Higlo! the Daffodils, by Edith A. Bracken; A Song of the Sea (four parts) by G. Waring Stebbins; two arrangements by

Edwin H. Lemare, arranged by N. Clifford Page; Glamour, by Louis Victor Saar; I've Been Roaming, the old song by Horn, arranged by Victor Harris; Lake of Dreams, a four-part arrangement of Saint-Saens' The Swan, made by Samuel Richard Gaines; The Fairy Folk, by William Lester; Rose of the Morning, by Hartley Moore; Spring Night, by Werner Josten; Thou Art the Night Wind, four parts, by Harvey Gaul, and G. Waring Stebbins' arrangement of Richard Strauss' Serenade.

G. Ricordi & Co.: The Hills, by Walter N. Waters, and an arrangement by the same composer of Auld Lang Syne. The following arrangements by William Ryder are all in four parts: On Wings of Song, by Mendelssohn; Drink to Me Only With Thine Eyes; A Child's Garden, by Moussorgsky; Mendelssohn's Nocturne, one of the Songs Without Words; another Moussorgsky number, entitled Midsummer.

G. Schirmer: All the World's in Love, a song by Huntington Woodman, arranged by Carl Deis; Under the Swaying Pine Trees, by Monima Botsford, arranged by Henry Schoenfeld, and O Lawd, Look Down, by Fred H. Huntley.

Arthur P. Schmidt Co.: Skating Song, by William Berwald; Oh! Where do Fairies Hide Their Heads, an important work of twenty pages, in four parts, by Francis McCollin; Earl Haldan's Daughter, by Charles P. Scott; Two arrangements by Alfred Moffat, The Haulers of the Volga, and a gavotte entitled I Hear the Voice of May, by Comelli; Fly, White Butterflies, by Felix White, and Along the King's Highway, by Anna Priscilla Fisher.

Oxford University Press, American Branch: Printemps, by Paul Ladmirault, a twenty-three-page work, by no means easy that divides up into as many as seven parts. It is written for a choir of five sopranos, five mezzosopranos and five contraltos; Five Songs of Innocence, words by William Blake, music by Victor Hely Hutchinson, the chorus occasionally divided into four parts. Three arrangements of seventeenth century numbers, made by Peter Warlock: The Sea Nymph Sat Upon the Shore, Winter Comes and All Creatures Now With Hearts Rejoice.

Carl Fischer: Waldesnacht and Abschied vom Walde, both by Robert Kramer, to be sung unaccompanied. A Wife's Song, a four-part number by Harvey Gaul; I Dare not Ask a Kiss, by Henry Holden Huss.

H. W. Gray Co.: Darest Thou Now, O Soul? by Isadore Freed. This number has a solo accompaniment for mezzo-soprano. The Death of Summer, by Theophil Wendt; The Dusky Cherub, by Harry Vibbard, in Negro dialect. The Coming of Summer, by Theophil Wendt.

J. Fischer & Bro.: Nights, a fantasy by Joseph W. Clokey, that takes twelve minutes in performance.

London: H. F. W. Deane & Sons: Two a cappella numbers, Lycidas, by Edgar L. Bainton, and Rustic Coquette, for four-part chorus.

Clayton F. Summy Co.: Imps at War, words and music by Karl Holer.

There is also a choral ballad for women's voices, with soprano solo, entitled Lake of the Dismal Swamp, a setting of a poem by Thomas Moore, made by Russell Hancock Miles (H. W. Gray Co.).



THE three gentlemen above are, from left to right, Willem Willeke, William Kroll, and Aurelio Giorni, who make up the Elshuco Trio, a tiny orchestra whose main purpose in life is to spread abroad the message of good music. The trio's first New York concert this season will be given November 14, in the Engineering Societies' Auditorium in West 39th Street. A few days later it will set off for a month's concert tour of the middle and south-west states.

medium voices (Oliver Ditson Co.). This number assumes almost the proportions of an aria, introducing a middle section that is partially recitative. Air Castles, high and low voices (White-Smith Music Publishing Co.), is a dainty, flowing song, somewhat, as the composer reminds us, in the style of the folk song. It is dedicated to Anne Case and would be a pleasant

the same composer of Tchaikovsky songs, Why, and None But the Lonely Heart; In Old Japan, by Richard Kieserling; Dreamland Children and Homeward, by Cecil Forsyth; two Irish airs, My Love's an Arbutus, arranged by A. H. Ryder, and Would God I Were the Tender Apple Blossom, arranged by William Arms Fisher; A Dream-Boat Passes By, by

London Makes Much of the Moderns

Holst, Berners and Bridge Find Enthusiastic Public

By Leigh Henry

LONDON, Oct. 6.—The annual autumn tide of recitals and incidental concerts is on us, prospects promising to rival achievements of former years. Promenade concerts under Sir Henry J. Wood have continued to make much of the moderns. There is a significant revulsion against the stereotyped programs of recent reactionism. A Monday program, following the established habit of mainly featuring Wagner, introduced Sir Edward German's *Valse gracieuse* and two movements from *The Planets* of Holst.

The latter work bids fair to attract the public once enthralled by Tchaikovsky's Nutcracker suite and Grieg's Peer Gynt. A certain public only hears music pictorially or as a literary illustration, and behind his observatory program Holst has many magniloquent associations of "the music of the spheres" to invest his score with vicarious impressiveness. Granted musical craft—in several senses—these Planets need ever stronger sentimental lenses to bring them near greatness with each hearing. Their individual inspiration is not of permanently major order. Their value is in a studious exposition of applied modern technic, not original artistic creation.

On More Solid Ground

MEANWHILE, on more solid ground, other moderns are on the march. Challenging classic associations, Tuesday brought two modern Bs, Berners and Bridge. Lord Berners' *Fantaisie Espagnole* has established itself with the promenade public by its dual brilliancy. Here is modern device used with a humorous point and a definite individuality. The wit of the work also transcends the usual kind of

musical humor. After the fandangos of Russian composers, the tarantellas of Poles, the Italian serenades of Germans and the myriad variety of orientalism fabricated for the exotic edification of theatres and concert audiences in the west, it was time that some musician with a sense of humor appeared to treat these with precisely this irony.

For it is irony rather than satire which marks Berners' fantasy. It has that perfect refinement of caricature which consists in scrupulously accentuating the idiosyncrasies of the subject, not in distorting them into exaggerated travesty. It laughs, it does not sneer. Behind all, also, it reveals an acute insight into Spanish traits, the temperamental turns of idiomatic subtleties. Of the brilliance of the music in itself there is no question. Whatever the ironic local idiom, the scoring reveals the cosmopolitan who, while avoiding assimilation of foreign mannerisms, has yet acquired international refinements.

Bridge's suite, *The Sea*, while definitely picturesque, if not pictorial music, shows just where poetic reaction to natural imagery transcends realism. Mood rather than material effects, is its main trait, and in the expression of this the public images form the scenic setting for the more personal and subjective drama. There is a rich vein of beauty in its substance and its tonal painting covers varying degrees of expression, now suggesting pastel shades, again the richer pigments and broader sweep of work in oils. Behind all one senses a mentality deeply contemplative, to which elemental forces are but the stimulus evoking imaginative thought.

Two further modern contrasts came on Thursday in the ever delicious Fire Bird suite of Stravinsky and the seldom heard Somerset Rhapsody of

Gustav Holst. Of the first we may say that Stravinsky brought the "direct method" or its equivalent, into choreographic art.

The Holst work is more spontaneous than his more pretentious later score. The folk themes utilized reveal how far the Celtic fringe in Britain extends; for the tunes, modally and rhythmically, are typically Celtic. One senses the later Holst preoccupations in the inappropriate mystical suggestion with which these frankly downright pastoral melodies are presented, with stereotyped poetic melancholy, on the woodwind over string tremoli to start; but a more robust element enters later though touched by something of the cult-like affectation adopted by our scholarly rusticators in smocks designed in Chelsea art studios. The strongest moments are when Holst frankly avows his early experience as a trombone player; the brass passages are boisterously effective and more virile than the rest, which ends in a non-committal and rather backboneless way.

Tuesday's program scheduled Yelly a'Aranyi as soloist in Mozart's violin concerto, No. 4, in D; but owing to illness the solo part was undertaken at the last moment by Isolde Menges, who played with fine insight, although the requisite balance between solo and orchestra was not always attained.

The week also brought the revival of another of the more solemn—and, for me, less individual—works of Sullivan, the overture to Macbeth. It has more terseness of expression and concision of form than the more familiar In Memoriam; but it is not music which greatly advances on the commonplace conceptions of the majority of Victorian Britishers.

Though the now customary Bach or Bach-Handel program has been miss-

ing from the week's promenade schedule, Beethoven and Brahms figured considerably to placate those with conventional tastes. On Friday's program were the former's Leonore overture, No. 2, the third piano concerto in C minor and the Pastoral symphony. Saturday's program contained the latter's variations on a theme by Haydn, the fourth symphony and the concerto in A for violin, 'cello and orchestra, with Boris Pecker and Herbert Withers respectively as the soloists.

Myra Hess in Recital

THE first recital of the season has been that of Myra Hess in Queen's Hall, presenting the Haydn variations in F minor, Beethoven's sonata, Op. 110, the Chopin B flat minor sonata and the Carnaval of Schumann. In spite of a liking for Haydn, the monotonous mood of the variations did not impress; nor did the pianist color them with much imagination. The magisterial spirit also gave addition weight to the none too livening Beethoven work. The Chopin number was also rendered with something short of poetic insight, though the trio came through sensitively. The Carnaval brought the best performance. The variety of the mood seemed to break through the performer's self-imposed solemnity.

More variety, of matter and interpretation, marked Desiree MacEwan's Wigmore Hall program, though she has yet to attain the technical poise of her pianistic competitor of the week. Though charm is her main asset, she none the less evidenced her feeling for classic purity of form in some Bach preludes and fugues. It was the more intimate music of an earlier age which enabled her to give of her best. Her playing of such things as Doctor Bull's Greefe by John Bull, and of Byrd's John come kisse me and O Mistris Myne,—was a sheer delight for its sense of the decorative grace and human delicacy of the period. Unhappily, her Chopin erred on the too reticent side.

The tide of promised Schubert concerts struck the port of London with the week's program of the London String Quartet in Aeolian Hall. This excellent ensemble,—John Pennington, Thomas Pike, Waldo Warner and Warwick-Evans,—covered a representative range. Commencing with the Death and the Maiden quartet, their program proceeded through the infrequently performed one-movement quartet in C minor to the quintet in C minor, in which they were joined by Cedric Sharpe.

The initial recital of Paul Robeson created more impression than his second. The range of music given at this second Drury Lane Theatre concert missed something of the psychological subtlety of the first, and the intimacy created through the exquisite accompaniments of Lawrence Brown vanished when the orchestra appeared to accompany the second half. Robeson himself was not at the top of his vocal form. Nevertheless, in such things as The Negro Convict's Song and Suwannee River—there was pathos which was the more poignant through being reticently expressed.

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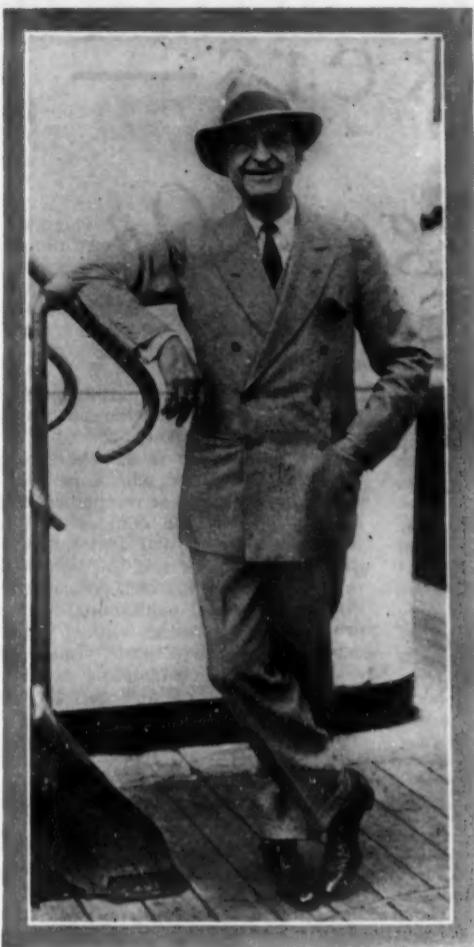
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COSMO NEWS PHOTOS.

Among the vanguard of the returning opera stars, Antonio Scotti, Metropolitan baritone, returns on the Conte Grande.

Lucrezia Bori, determined not to be left behind, makes the S. S. Paris her ocean vehicle.

INTERNATIONAL NEWSREEL PHOTO.



COSMO NEWS PHOTOS.

One of the reasons Margaret Matzenauer keeps up so well with the younger generation is her daughter, Adrienne. They're also returning from Europe.



INTERNATIONAL NEWSREEL PHOTO

Otto H. Kahn also has other interests than music. Mr. Kahn is seen here hurrying to his box at the International Polo matches at Meadowbrook.



INTERNATIONAL NEWSREEL PHOTO

Sir Henry Tinkers— But the Bach Theme Lingers On

By Leigh Henry

LONDON, Oct. 9.—Bach for varied reasons, is booking in the program market. Bach chamber music by radio is frequent. Bach's featured at every festival. One night of every week in the promenade concerts at Queen's Hall brings a program virtually Bach. Last week's Bach promenade concert, supplemented by two Handel items,—a concerto grosso, (with hornpipe), and the overture to Samson,—drew the largest audience of the season, mainly booked up days before.

The Bach items covered a considerable range, comprising the Concerto No. 5 in F minor for piano and strings; a concerto for solo violin, flute, piano and strings; the fifth Brandenburg Concerto in D, for piano, flute, violin and strings, and airs sung by Dorothy Silk and Howard Fry. In spite of the narrow extent of instrumental color, one was inspired and stimulated by the diversity of the musical patterning and the humanity of the rhythmic accentuation. Sir Henry J. Wood has done much to popularize Bach, to give him a general unpretentious appeal. I cannot forgive Sir Henry some tinkering in orchestration but his are less blatant than Elgar's—and his readings were marked by a sensitive regard alike for the subtle and the virile elements of the music. At the risk of appearing, unevolved, I must affirm that performances of Bach's works in the manner in which they were written arouses my sympathies as modern embellishments do not.

Coloring the Preludes

THAT this feeling was no cosmopolitan prejudice was clear when I came to the week's novelty the following night,—the two choral preludes orchestrated by Arnold Schönberg. Bach's Muse may have reached her most mature development; but she never had this almost Asiatic opulence.

Schönberg, most recondite and complex exponent of that extreme form of German romanticism known as expressionism, is temperamentally remote from the purist music of Bach, although his Semitic capacity for involved figuration may suggest to some an affinity with Bach's polyphonic genius. Technically, however, Schönberg is a harmonist, not a contrapuntalist. His every musical conception is one of chord-color, complicated by implicit psychological inferences.

With Bach, the pure design of music was carved with the keen edge of spontaneous and essentially simple human moods. Apart from Schönberg's side-essays into painting, his harmonic pre-occupations, his heavy philosophized superstructure, all tend away from the essence of classicism of which Bach is typical. In Schönberg, as Arthur Lourie has justly observed, we have "an egocentric conception dominated by personal and esthetic elements which assume the significance of a fetish,"—in a word, the development of romantic emotionalism into neurosis.

In works for limited combinations, such as the Pierrot Lunaire or Kammermusik, such neurotic adumbrations can achieve a certain subtilizing effect of detail; on the broader canvas used for these Bach choral preludes only a muddy impasto results. One may use



GUSTAVE HOLST

"views emotion through smoked glasses. . . ."

primary colors at their most vivid, spread them impressively; but if they overlay each other or are inextricably mixed, the result is dull and turgid.

That is what has happened to Schönberg's Bach arrangements, as it happened to the work of his spiritual ancestor, Mahler, in many cases where he attempted to be most colorful.

If Schönberg blurs his music with neurotic pondering and vague philosophy, Holst, in his Egdon Heath, played the same evening under the composer, loses sight of musical effect under the influence of literary sentiments and intentions.

The demise of Thomas Hardy was unhappy, apart from the resultant loss to British literature; for it enabled his heirs to publish a number of mediocre poems which their author had not made public,—and it occasioned the composition of Egdon Heath, written in Hardy's memory. Even in the literary sense of a memorial, this work is weak stuff. It wholly fails to achieve anything equivalent to the individual traits of Hardy. In spite of its picturesque title, it also fails to create anything correspondent to the characteristic atmosphere of Hardy's natural imagery. Hardy braved life with a steel-hard vision; Holst's music views emotion through smoked glasses, absorbs them in a kind of mental fog. This is rather dull, literary bucolicism as conceived from a study stuffy with midnight oil.

A fetish worship of this sort of schoolmaster's picnic into English pastoralism, amounting to a cult, prevails in certain English musical circles which are devoted to the teachings of Cecil Sharpe. Hence Holst's work had its fanatic reception; but it counts little either as a native creation or a contribution to contemporary music. The scoring is of a curiously negative, neutral-hued effect, not unlike what one may term the sage-green phase of a kindred tendency in artistic dress and decoration.

From the fumbling, non-committal opening on the double basses on-

wards, one had the feeling of being confronted with an intellectual pretentiousness where vagueness of statement posed as enigmatic mysticism. Such music is a decline of national traits, not merely into insularity or even provincialism, but into sheer suburbanism.

Debussy was not always free from literary implications in his music; but it was a relief to find atmosphere so translucently limned as in his early Little Suite which followed, a work of real simplicity defining truly subtle delicacies of mood. The remaining items were Mendelssohn's third symphony (so-called Scottish); Moszkowski's Spain-ria-Folies-Bergères Malaguena; Humperdinck's Dream Pantomime, from Hänsel and Gretel and an excellently balanced rendition of the Bruch violin concerto in G minor, with Albert Sammons as an admirable soloist.

Earlier in the week, alongside yet another transportation of Spain,—Rimsky-Korsakoff's scintillating Spanish Caprice, modernity of sorts had a Continental showing with Hindemith's Nush-Nushi Dances, from the music written to Franz Blei's puppet-play on a Burmese theme.

Characteristically the program-notes evaded any real idea of the truly Oriental salaciousness, the impudence and not too delicate burlesque of the play for which these dances were written. Therefore much of their Rabelaisian humor and japerie go unrecognized by those unfamiliar with the dramatic basis. This is in no sense Oriental music. It is music which creates in Occidental terminology of tonal narrative fulfilling Western ideas of the Orient. It has Oriental features; but these are depicted by modern western draughtsmanship. It is no more closely connected with Burmese musical actuality than were the paintings of Whistler with the works of Hokusai.

This said, the ingenuity of the score, its rhythmic motives and juxtapositions of vivid color render it intriguingly piquant. In this sense it is essentially theatre music, though of sufficient intrinsic formal independence to stand alone,—given a real idea of its underlying dramatic significance. It nevertheless represents only the initial phase of Hindemith's development,—that comprised in the somber Kokoschka drama, Murder, Hope of Women and August Stramm's Sancta Susanna,—which, with the Nush-Nushi, form a kind of miniature operatic triptych. It is also marked by those earlier and rather post-romantic traits of German expressionism which, typified in literature by Etier-Hoffman and Gustav Meyrink, tended to stress the macabre and horrific elements of pathological fantasy.

The remaining program of the week featured three Beethoven items,—the Coriolanus overture; the piano Concerto No. 1, in C, with Edward Isaacs as a rather magisterial soloist, and the seventh symphony, the last evidence of Beethoven's feeling for rhythm as distinct from tempo.

While, I cannot subscribe to the popular sub-titling of this symphony as "the apotheosis of the dance"—for I admire insteps,—it is nevertheless, for me, the Beethoven symphony which wears best, has least pretension and is cleanest and clearest in form and instrumentation.

The rest of the program presented marked contrasts. On the one hand we had the imaginatively scored Chasse Royale and Orage from The Trojans, by Berlioz, a work which, in spite of its occasional traits of mechanical stage-effects, has yet the composer's innate feeling for drama and atmosphere. On the other hand we had the lightly fantastic music with which Wormser revived the musical pantomime or mime-drama a few decades ago. This is definitely decorative music, vignette music, music never attempting to go beyond formation of a décor for stage action in which rhythmic phrase accentuates movement.

A Summer Soliloquy

IN spite of his comparative youth, some ten years have proven Eric Fogg's sense of what Vernon Lee termed "the genius of places." He has,—curiously mingled with more downright characteristics,—an innate sense of the intimate relationship between what we may call the spiritual overtones of natural imagery and human states of feeling. Added to this, Fogg has a feeling for delicacies of luminosity which belies his name. We have encountered these things already in his juvenile productions—juvenile in date, but not in conception,—The Golden Butterfly suite, Sea Sheen; The Golden Valley, Chinese suite; and we have seen them develop emotional depth in the Ode to the Nightingale.

With June Twilight, the most individual native contribution of the week to the promenade concerts, and one conducted by the composer, Fogg achieves a subtlety, an interior poignancy of consciousness new to his work. This is extremely personal music, personal without becoming over subjective about minute reactions. It has that intensity of personal apprehension which seems to place the composer well back in the shade of his own psychology, where,—rather as one used to view a panorama in a camera obscura,—the comparative isolation emphasizes the shades of color outside.

Fogg's work had to make its impression with powerful counter attractions in the program. The popular, virile Praejudicium of Järnefelt scarcely conducted to appreciation of subtlety, charming though it is. Ravel's Pavane for a Dead Infanta challenged the British work on the score of intimate delicacy and restrained, half-tone beauty of tint. Alongside these was the more direct and jovial appeal of McEwen's impelling Jocund Dance for strings. All scored well in their turn and all were well scored; but the Fogg work was the "impression that remained."

The British National Opera Company's season at the Lewisham Hippodrome has been marked by the first production outside Covent Garden of Parsifal. Generally on a high level of singing and acting, I could not find in the direction of the music the same clear unity of conception or control which distinguished The Mastersingers under Barbieroli. On the other hand, the nebulous symbolic pretensions of this "festival opera," its recondite musical motives and their curiously mingled character, all tend to preclude any clear-cut conceptual idea from emerging.

Berlin Revives *Don Carlos*

Is Verdi Outdistancing Wagner on His Own Ground?

BERLIN, Sept. 24.—After a lapse of fifteen years Verdi's *Don Carlos* was again heard in Berlin at the Staedtische Opera on Sept. 19. The revival of this work is proof that the Verdi renaissance in Germany is not a passing fad. The opera public asks why Verdi was misunderstood all these years.

Aida was always recognized as a masterpiece and included in the standard repertoire. Rigoletto, Trovatore, and La Traviata were magnets which maintained their places in general esteem much to the chagrin of the musical intelligentsia. Otello and Falstaff were rare by performance. Such was the situation before the renaissance begun two years ago bringing revival of Forza del Destino, Macbeth, Luisa Miller, and now *Don Carlos*.

Verdi's success is amazing in a Wagner-worshipping Germany! Last season Wagner's works were performed 1,576 times on the hundred opera stages throughout the country. Verdi came second with 1,513 performances.

Verdi's Prophecy

There are those who see in Verdi's triumph the fulfillment of a prophecy he made in a letter to his friend Arrivabene: "And the day will come when there is no talk of melody, of harmony, of German or Italian school, of future or of past music, and then perhaps the Kingdom of Music may come."

Don Carlos, like Macbeth, is a dark, unholy drama; night hangs over it. And so the stage was dim, sinisterly lighted. A symmetry in design was the only evidence of modernity, so that the Spanish costuming of Philipp II's time was not too foreign to its background. The scenic decorations, the work of Edward Loeffler, left something to be desired. But Verdi makes it easy for the artist, for his operas are those least damaged by superficial scenery.

The casting was felicitous for the most part. Sigrid Onegin showed again the full glory of her voice, in spite of the test made of it. She handled her principal aria with particular grace, so that even those of us who have found Italian aria killed by burlesque onslaughts again enjoyed—and believed it!

The Real Hero

Philip II (sung by Alexander Kipnis) appeared the hero rather than *Don Carlos* (Karl Martin Oehmans), although the latter, by being just a bit undecided, seemed to interpret the rôle correctly. His voice glimmered, approaching the ideal of the Italian tenor, Kipnis, however, attained mastery. In the monologue, and in the dialogue with the Grand Inquisitor he achieved a unity of singing and acting second only to Chaliapin's best work. Only Wilhelm Guttman was miscast as Posa, a rôle requiring true *bel canto* and Ludwig Hoffman lacked subtlety as the Grand Inquisitor.

The performance was worthy, notwithstanding minor faults. Verdi admonished singers to have a care for "good diction and the right tempo," and he could have had scant cause for displeasure in this Berlin revival.

Mary Lewis' Début

Mary Lewis, who is Mrs. Michael Bohmen in private

life, will make her début before the Berlin public which claims her husband as its own, in the Beethoven Saal, on Oct. 11. Her program is composed of selections from Lotti, Rossini, Mozart, Strauss, Marx, Debussy, Delibes, Cadman and others.

Just before returning to the United States, Eleanor Starkey gave a song recital in the Bechsteinsaal here on Sept. 19. The audience was delighted with the unaffected simplicity of the program and of Miss Starkey herself. Among the old English songs on her program were Cherry Ripe, "Have You Seen But a Whyte Lillie Grow? Mary of Allendale, and Drink to Me Only With Thine Eyes.

These were followed by a group of French songs, Tes Yeux, Le Nulumbo, Si mes vers avaient des ailes, Crepuscule, and Cher Nuit. Three Hugo Wolf and three Erich Wolff songs were received with applause that brought repetitions. The program closed with an aria from Thomas' Hamlet. Michael Rauchisen's discreet and precise accompaniments added to the success of the concert.

Miss Starkey is a pupil of Frantz Proschowski.

From Philadelphia

Henri Temianka, a Polish-born violinist, a former student of the Curtis Institute of Music, in Philadelphia, gave a concert in the Beethovensaal in which he did credit to himself and to his Alma Mater. He gave evidence of sound musicianship and good technic in an interesting program featuring Mendelssohn's concerto, the Sonata in F minor by Enesco and works by Saint Saens, Haendel and Wieniawski. Temianka is booked to appear in Holland and England.

Victor Prahl achieved signal success in an ambitious program at the Singakademie, Sept. 22. An international group of songs would have been disastrous but for Prahl's prodigious command of foreign languages and excellent diction. His finest achievements were in two songs of Brahms, infrequently heard.

In the Italian group were songs by

Peri and Cavalli. They were followed by Purcell songs. Then there was a modern group, Ravel's Cinq Melodies Populaires Grecques, and de Falla's Siete Ganciones Populares Espanolas. These were rendered more than competently, and four Schubert lieder evidenced Prahl's sympathetic understanding of that master. Hermann Hoppe accompanied, and proved a valuable assistant in interpreting this difficult program.

Mr. Prahl is scheduled to appear in Vienna on Oct. 3. From there he goes to Geneva, and thence to Paris, where he will give a recital on Nov. 4.

CLUBS IN LINCOLN HOLD MUSICALES

LINCOLN, NEB.—The Musical Art Club announces its year's study will be directed in the channels of Tendencies in Modern Music, and Orientalism and Folk Lore. The first meeting was held on a recent afternoon, when an elaborate program of modern French music was presented by Marjorie Little Keim, Ann Leonard Munger, Lucille Cline and Frances Morley.

The Thursday Morning Musical Review held its opening meeting for this season Oct. 4, a program of music by Schubert and his contemporaries being given by Mmes. A. J. Morris, Ralph Ludwick, E. A. Schloss, Herbert Gray, Ernest Harrison and Clarence Emerson.

Deborah Avery Chapter, D. A. R., held its first meeting of the year in the Governor's Mansion on a recent afternoon, when a charming program was presented by an instrumental trio composed of Mrs. August Molzer, Mrs. Herbert Gray and Maybelle Hagenow, assisted by Mrs. H. W. Meginnis, soprano.

H. G.

The Educational Alliance Orchestra, conducted by Alexander Bloch, and with Gerald F. Warburg as soloist, will give a concert for the benefit of the scholarship fund of the Walden School in the Gallo Theater, New York, on Sunday evening, Nov. 11.



Sigrid Onegin—"showed again the full glory of her voice"

STRAUSS'S HELENA HAS DEBUT

The Berlin premiere of Strauss "Die Egyptische Helena" was scheduled to take place at the State Opera "Unter den Linden" on October 4th.

Maria Mueller sang the title role, Rudolf Labenthal "Menelas," and Friedrich Schorr Altair the desert chieftain. Leo Blech, who conducted with the German Opera Co. at the Manhattan Opera House several years ago, was the conductor.

The Metropolitan thus will have three prima donnas for the New York production early in November, although it is doubtful if either Mmes. Rethberg or Mueller will have an opportunity to exhibit their impersonations to New York operagoers, save in case of emergency.

Mme. Jeritza is the first (and so far as known) the only choice of the Metropolitan management. Editha Fleischer, who has sung Aithra, the sorceress at Dresden, will sing that part in New York, and Clarence Whitehill, in all likelihood, will sing the part of the desert king. (Schorr may sing it later in the season.) Labenthal will be Menelas and Bodanzky will conduct.

ALFRED LIEBAN.



The Germans give Verdi's *Don Carlos* a modern background, which has nothing to do with the reproaching King Philipp (Alexander Kipnis) or the traditionally erring Queen (Elsa Juelich)

HARLINGEN, TEX.—The Cameron County Singing Association held an all-day singing convention on a recent Sunday at Combes.

Browsing Through Some Engagement Books • •

FRIEDA HEMPEL, soprano, sailed for America on the *Île de France*, Oct. 10, after a three months vacation in Switzerland, England and France. On the evening before her departure Mme. Hempel gave a concert in the Paris Opéra. The singer gave her only other recital, at Albert Hall, London, Sept. 30, where she sang thirteen encores. Mme. Hempel will give a song recital in Carnegie Hall, New York, on the afternoon of Oct. 21, making her first New York appearance in two years.

William Clark's tenor recital in New York, announced for Nov. 4, in the Gallo Theatre, has been postponed until January.

Sigurd Nilssen and Hardesty Johnson, in addition to fulfilling concert engagements, recently signed contracts with the Judson Radio Program Corporation.

Marie Koussevitsky has returned from a tour of Europe to fulfill concert engagements in this country. She will also sing leading soprano roles with the Philadelphia Grand Opera Company.

Earle Laros, conductor of the Easton Symphony Orchestra, will be piano soloist with the orchestra at the closing concert of the season in April. On this occasion he will play the Schumann concerto and the orchestra will be conducted by Paolo Galli.

Constance Wardle has returned from a vacation spent at Magnolia, Mass., to fill concert engagements in the east, and prepare for her New York recital, which will take place early in the New Year.

Walter Leary will give his next New York recital in Steinway Concert Hall Dec. 2, presenting a German and American program.

Benno Rabinof, who sailed on Sept. 12, for a concert tour abroad, was to play in Paris, Oct. 16. Later dates are: Berlin, Oct. 22; Vienna, Oct. 30, and London appearances in November. Mr. Rabinof will return to the United States the following month to begin his American tour.

Katherine Bacon, who gave four New York piano recitals last season, devoted to the music of Schubert, will play the concluding program of her series at Town Hall on the afternoon of Nov. 19, the centenary of the composer's death. Miss Bacon appeared as soloist at the Worcester Festival at the second concert of the series, Oct. 4, playing MacDowell's second concerto in D minor.

Ruth Redefer, booked to appear in Jordan Hall, Boston, Oct. 17, will appear in Chamber of Music Foyer, Philadelphia, Oct. 23, and the Guild Theatre, New York, Oct. 28. She is including on her programs the sonata in C sharp minor by Padre Antonio Soler (1729-1783).

Doris Doe appeared as soloist with the Worcester Festival at the first concert of the series, Oct. 3. Miss Doe sang the contralto part in *Dido and Aeneas*, in the concert form arranged by Arthur Bodanzky. Miss Doe's New York recital, announced for Nov. 3, at Carnegie Hall, has been postponed until the spring.

Lea Luboshutz, Russian violinist and a faculty member of the Curtis Institute of Music in Philadelphia, returned Sept. 22, on the America. Mme. Luboshutz spent the summer at St. Jean de Luz, France.



Eldridge Reeves Johnson

Eldridge Reeves Johnson, founder and first president of the Victor Talking Machine Co., recently received the honorary degree of Doctor of Fine Arts from the University of Pennsylvania. Mr. Johnson—or we should now say, Dr. Johnson—is a trustee of the University, chairman of the University Museum Board, and the donor of the E. R. Johnson Foundation for Research in Medical Physics.

Julia Claussen, contralto of the Metropolitan Opera Company, accompanied by her husband, Captain Theodore Claussen, returned Oct. 8, on the Scythia. Mme. Claussen has been in London for a month visiting her daughter Sonya, now Mme. Gronor. Mme. Claussen sailed for Europe in September after the end of her season at Ravinia Park. Besides appearing at the Metropolitan, she will sing guest appearances with the Philadelphia Civic Opera Association and will fill concert engagements.

Louis Kaufman, violinist, whose recital in Town Hall, New York, Oct. 29 is the first of the season to be given by winners of the Walter W. Naumburg Musical Foundation prizes, began his career as a violinist in Portland, Ore., his native city. His training has been entirely in America, including eight years with Franz Kneisel, and one year with Sasha Jacobsen. He was graduated from the Institute of Musical Art with highest honors, winning the \$1,000 Loeb prize. Mr. Kaufman is a member of the Musical Art Quartet, playing with them the third season. He has been recording solo records for the Edison Phonograph. His program for Oct. 29 is to include music by Handel, Chausson, Mrs. Lawrence Townsend, Chopin, Kreisler and Paganini Kreisler.

W. A. Hansen, of Concordia College, Fort Wayne, Ind., has selected five Wolfsohn artists to appear at the College this season, the first recital to be given Oct. 24, by Toscha Seidel, violinist. Reinhard Werrenrath, baritone, will be heard on Dec. 6; the London String Quartet, Jan. 9; Florence Austral, soprano, and John Amadio, flutist, Feb. 6, and Alexander Brailowsky, pianist, March 14.

Muriel Pollock and Constance Mering, Broadway's first duet of young women to play the piano as a special "between-the-acts" number in musical comedy, have been signed by Lewis E. Gensler to appear in *Ups-a-Daisy*. Miss Pollock and Miss Mering were

together in a similar feature in *Rita* and have been making phonograph and movie-tone records for the last year. Not only will they play from the pit between the acts of *Ups-a-Daisy*, but they will also appear on the stage in the course of the performance.

Harold Bauer, pianist, making his twenty-eighth tour in America, will concertize the entire season.

Ossip Gabrilowitsch, on leave of absence for one year from the Detroit Symphony Orchestra, will make a concert tour of piano recitals during October and November. Mr. Gabrilowitsch will conduct the Philadelphia Orchestra during December and January and will spend the remainder of his leave in Europe.

Pablo Casals, cellist, will visit this country again during January and February, giving his usual New York recitals and concerts in other cities.

Rosa Ponselle, Metropolitan soprano, is completely booked for concerts before and after her opera season.

Andress Segovia, guitarist, will have his first country-wide tour of fifty concerts during January, February and March.

Jerome Swinford, baritone, will be the soloist for two concerts with the St. Louis Symphony on Dec. 21 and 22.

Phradie Wells has returned from a vacation in Wyoming, and is rehearsing for the Metropolitan Opera season.

Bruce Simonds will open his concert season in Boston, Nov. 3.

Rita Benneche is back from a long motor trip through the Canadian Rockies.

Emma Roberts is occupied with musicals in Newport, and will not return to New York before November.



Marie Miller

Marie Miller, harpist, played at Wykeham Rise School, Washington, Conn., on Oct. 13. She also played over the radio, Oct. 16, on the program of *Nights With Great Composers*, featuring Debussy's *Danse Sacre* and *Danse Profane*.

Frank La Forge, composer, pianist and teacher, who has been in Europe throughout the summer, will return on the Leviathan Oct. 22, to resume his teaching in his New York studio.

Cecil Arden, contralto, formerly with the Metropolitan Opera Company, will open the series of concerts in the Park Central Hotel, New York, on Sunday afternoon, Oct. 21. Miss Adren will give the Carmen Fantasy, arranged for her by Buzzi Peccia. This will be her first appearance in New York since her return from abroad. Olga Sapiro, pianist, will be the assisting artist. Miss Sapiro is the daughter of Romualdo Sapiro, conductor, and Clementine de Vere Sapiro, formerly soprano of the Metropolitan and Covent Garden. She has been concertizing in Europe this summer and will present a group of solos. The concerts are under the Direction of Rose Hazard.

Josef Lhevinne, Russian pianist, sailed Sept. 1 for Europe. He has already played in four countries and will concertize in four more before he returns to New York at Christmas. His first appearance on this tour was as soloist with the Royal Orchestra of The Hague, at Scheveningen, Dr. Schnievoight conducting. He played a Tchaikovsky concerto. Mr. Lhevinne next appeared in Hamburg, Sept. 25, and then gave two concerts in London, Sept. 20, and Oct. 5. Before returning he will also appear in Berlin, Budapest, Amsterdam, Paris and Madrid.

Richard Crooks gave a concert in Bergen, Norway, recently, after a recital in Oslo. After an appearance in Stockholm, Mr. Crooks returned to Berlin, where he remained from Oct. 5 to Oct. 10, for a short rest, before proceeding with his general European tour.

Charles Naegele, American pianist, has been engaged for a joint concert with Rafael Diaz, tenor, Nov. 14, by the Hempstead Community Club, Garden City, L. I.

Katharine Gorin, pianist, will play in Freehold, N. J., for the Cecilian Club.

Anton Rovinsky, pianist, will feature Modernist Composers on his programs in New York and on tour. Among the composers Mr. Rovinsky will show on his programs are Ives, Cowell, Ornstein and Marion Bauer. He will also play a number of his own compositions.

Sara Mildred Strauss, director of the Strauss School of the Dance, New York, has returned from Europe where she made a survey of the modern schools in Germany and Austria.

Last season Miss Strauss gave a dance performance without musical accompaniment. In the coming season she will experiment in other directions.

Harold Luckstone, baritone, is to give his debut recital in the Town Hall, New York, on Friday evening, Oct. 26, offering a program in Italian, French, German and English of compositions by Handel, Scarlatti, Schubert, Brahms, Fourdrain, Massenet and Delibes. Mr. Luckstone will be assisted at the piano by his father, Isidore Luckstone, whose song, *The Clown's Serenade*, is included in the English group. Mr. Luckstone is a graduate of Cornell University and is now vocal teacher at New York University, where he also conducts classes in French and Italian diction.

Names and What Their Owners Are Doing

ARTHUR JOHNSON, tenor, has been engaged for the winter concert of the Seattle Lyric Club, a woman's chorus, with which he has appeared twice before. He is the first soloist to appear more than once with this organization. He has also been engaged to sing at the State College, Pullman, Wash., on the series with Anna Case, Mischa Elman and the Russian Symphonic Choir.

* * *

Mischa Elman will make a long tour, giving violin recitals in Los Angeles, San Francisco, Vancouver, Winnipeg, Montreal, New York, Chicago, Boston, Palm Beach and Havana.

* * *

Edward Johnson, who has been singing tenor rôles in Los Angeles and San Francisco, is to tour until Christmas, when he rejoins the Metropolitan Opera Company for his ninth successive season.

* * *

Rudolph Ganz' only appearance in New York this season will be in Carnegie Hall, Oct. 29. His program contains the Chopin Fantasy in F minor, a group of Bach, Mozart, Haydn, Schubert and Brahms, Beethoven's sonata in F minor and music by Alkan, Blanchet, Ravel and Debussy. Two of Mr. Ganz's compositions, In May, and After Midnight, are also included.

* * *

The New York String Quartet has returned to New York and will open its seventh season, Oct. 23, with a concert in Greenfield, Mass. Other late October and November engagements include appearances in Evansville, Ind.; Waco and Houston, Tex.; Shreveport, La.; Nashville, Tenn.; Akron, Ohio, and Lock Haven, Pa. The Messrs. Cadek, Siskovsky, Schwab, and Vaska will be heard in a New York recital Dec. 18. On their road programs they are featuring Schubert's quartet in A minor, in commemoration of the centenary.

* * *

DAYTON, OHIO.—Mr. and Mrs. John Finley Williamson have returned from a brief tour abroad. They visited Mr. Williamson's uncle, John Finley, at his estate in Durham county, England, and spent some time in Paris. Registration at Westminster Choir School will this winter exceed by half the "ministers of music" students to be found there each year.

* * *

SAN JOSE, CAL.—Alma Williams, head of the voice department at the State Teachers' College, has been granted a leave of absence for a year, in order that she may obtain a master's degree at the College of the Pacific. Miles Dresskell, who heads the music department at the Teachers' College, has been attending summer sessions at Columbia University, New York.

* * *

Catherine Wade Smith, violinist, will be heard throughout California during October, returning East to fill a recital engagement at Grand Rapids, on Nov. 2. In the summer Miss Smith was heard at the Greek Theatre in Berkeley, Cal., and in the Redlands Bowl.

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The English Singers of London return to America for their fourth tour of this country, which includes six New York appearances.

* * *

Jennie Gavotska, thirteen years old, of the Porkville Music School, a pupil of Suzanne K. Gussow, won the gold medal awarded by the New York Music Week Association. The medalist of the previous year, Evelyn Klein, was also a pupil of Miss Gussow.

Marion Rous, now under the management of William Gassner, the Concert Guild, will make a number of appearances this season, starting in the east in Elmira and finishing in Fort Pierce, Fla. She will play her newest program, Dance and Song—from Scarlatti to Stravinsky, before the Plymouth Division of the National Federation of Music Clubs at Mrs. Halls music mansion in Providence, R. I. She will give a performance for senior groups, Nov. 14 and for the junior groups, Nov. 15. She has also been engaged to appear at the National Federation Biennial next June.

* * *

Richard Buhlig has been combining a vacation with master classes on the Pacific coast. These classes have proved so popular that it is probable he will repeat them next summer, instead of taking a trip to Europe. Mr. Buhlig is appearing in Pasadena with the Community Playhouse Association on Nov. 4, then goes to Moline, Ill., where he is scheduled to appear with the Tri-City Symphony Orchestra. After this he will return to New York, playing eastern engagements until his regular tour commences late in February at Bristol, Va.

* * *

The Westminster Glee Singers of London, consisting of seven boys and seven men, are visiting New York after having concluded a concert tour of Canada. These singers were assembled from the London cathedrals. Besides sacred music, their répertoire consists of English folk songs, humorous quartets and sea chants.

* * *



Leonora Cortez

Alexander Kipnis, returns from Europe in time to sing in concerts before joining the Chicago Civic Opera Company. He will be heard in Baltimore on Oct. 24.

* * *

Charles Farwell Edson, teacher of singing, was host at a reception given on Sunday, Sept. 30, in his new studios in the Fine Arts Building in Chicago. A large number of guests head a program of music and poetry, in which several of Mr. Edson's pupils took part.

* * *

Cara Verson, pianist, gave a tea at her residence studio on Sunday afternoon, Oct. 1, to permit members of the Mu Xi chapter of Mu Phi Epsilon sorority to meet their sister members now appearing in this city with the American Opera Company. Singers of the company who are members of Mu Phi Epsilon are Brownie Peebles, Mary Stephan, Katherine Millspaugh and Margaret Everett.

Photo by Kuley-Rembrandt
Leonora Cortez

Leonora Cortez, American pianist, will give her annual New York recital in the Gallo Theatre on Nov. 25. Miss Cortez will also appear in Minneapolis with the Schubert Club this season.

* * *

Maria Kurenko has recently given four concerts in Riga, two in Latvia and three in Reval. She was scheduled to arrive in America Oct. 16 on the Ile de France, and go immediately to Chatham, Ont., for a joint recital with Salvatore de Stefano.

* * *

Gulfport College, at Gulfport, Miss., with Albert V. Davies, as director of music, has booked the following artists for the course to be offered this season: Betsy Lane Shepherd, soprano, Dec. 3; Nikolani Orloff, pianist, Jan. 23; Kathryn Meisle, contralto, Feb. 8, with Solon Alberti at the piano, and the London String Quartet, March 26.

* * *

Erna Rubinstein, violinist, has been engaged to appear as soloist with the Beethoven Symphony Orchestra, of New York in the following cities: Oct. 13, Waterbury, Conn.; Oct. 14, Bridgeport, Conn.; Oct. 16, Trenton, N. J.; Oct. 19, Paterson, N. J.; Oct. 20, Poughkeepsie, N. Y.; Oct. 28, White Plains, N. Y.; Nov. 11, Brooklyn, N. Y.

* * *

Sigrid Onegin, contralto, who is singing in opera and concert abroad, returns to America early in January for a three month's tour, during which she will give two New York recitals.

* * *

John Charles Thomas, baritone, after singing for a year at the Royal Opera in Brussels and at Covent Garden in London, has returned to the American recital field and will make an extensive tour of the leading cities. His first New York recital is scheduled for Oct. 23.

* * *

Gina Pinnella, soprano, who gave her first New York recital last season in Carnegie Hall, has been booked for a comprehensive first tour, which opened at the Worcester, Mass., Festival on Oct. 3. Miss Pinnella will give her New York recital in Carnegie Hall on Oct. 22. She will include numbers from Alceste, Norma, Ernani and Die Walküre on her list. Miss Pinnella will sing leading operatic rôles in Germany during November, December and January. Main appearances for her in America include Erie, Pa., East Orange, N. J., Rochester, N. Y., Lexington, Ky., Detroit, Mich., Wichita, Kan., Jackson, Tenn., Brooklyn, N. Y. and Kansas City, Mo.

* * *

Cyrena Van Gordon will make a number of concert appearances in the east prior to the opening of the Chicago Opera season. These include New Castle, Pa., Lowell, Mass., and Binghamton, N. Y. She will open symphony series in Pittsburgh, and in Binghamton, N. Y. In the latter city, she will sing on consecutive days with the orchestra and with the Monday Afternoon Club.

* * *

Mr. and Mrs. Carl H. Tollefson of the Tollefson Trio have resumed their teaching activities in Brooklyn. The trio will appear in concert at the Brooklyn Institute and Hunter College in New York in addition to a recital at Town Hall, Nov. 3. The trio will not tour until early in February, when the members will commence with appearances at Elizabethtown and Lancaster, Pa.

* * *

Zeta V. Wood, soprano, will give a series of four concerts in Steinway Hall, beginning with her own recital on Oct. 24. The others are to be given by singers from her studio, including Dorothy Lungen and sextet, Nov. 28; Mary Meyer and sextet, Jan. 30; Helen Lewis and chorus, Feb. 27. Mme. Wood is director of the Manhattan Ladies' Chorus, which has begun its fourth season.

* * *

David Griffin, baritone, who has returned to San Antonio after an absence of several years in Austin, appeared in recital recently in the St. Anthony Hotel ballroom. He sang a Neapolitan song of the sixteenth century, songs by Franz, Richard Strauss, and Andre Fajan. Chadwick's Lochinvar Ballad was included and a dramatic reading was given by Rossiter Cole. Norma Owen was the accompanist.

* * *

Alexander Brailowsky has six orchestra dates already booked. These include appearances with the Detroit Symphony, the Beethoven Symphony in New York, the Los Angeles Philharmonic, the Francisco Symphony, the Chicago Symphony and the Pittsburgh orchestra. Mr. Brailowsky will also give two New York piano recitals.

* * *

CHICAGO, Sept. 11.—Leonore Allesandro, soprano, was heard on a recent Sunday evening in an enjoyable musical in the Hotel Windermere. She sang the Jewel Song from Faust with brilliance and was especially liked in a group of Negro spirituals, the fervor of which she realized fully.

* * *

TONKAWA, OKLA.—Albert Gale has resigned as president of music and instructor in band and orchestra at the University Preparatory College. He has accepted a similar position on the faculty of the Northwestern State Teachers College at Alva.

* * *

DENVER.—The Braemar String Quartet, with Henri Verbrugghen of Minneapolis playing first violin, was presented by Helen Teats in the A. E. Humphreys home Sunday, Oct. 7. The list included music by Beethoven, Debussy and Haydn. Such vigorous, intensely vivid readings have seldom been given in Denver by string players. Miss Teats plans to obtain other artistic attractions for the winter.

* * *

OKLAHOMA CITY, OKLA.—Floyd K. Russell, head of the music department at Central High School, has been made chairman of the local Schubert committee. A civic concert will be given in Central Auditorium in co-operation with the Ladies' Music Club, the Schubert Coral Club and the Pianists' Club.



CHICAGO, Oct. 17.—The Chicago Symphony Orchestra, Frederick Stock conducting, Orchestra Hall, Oct. 12 and 13. The program:

Academic Festival Overture.....	Brahms
Symphony No. 3.....	Beethoven
The Waltz.....	Ravel
The Afternoon of a Faun.....	Debussy
Finale from Act III, Siegfried.....	Wagner
(Arranged by Stock)	

Snatched from the jaws of destruction, for a respite of at least three years, the Chicago Symphony Orchestra, its conductor, and its audiences were all in jovial mood for the opening concerts of the season. Brilliant assemblages were present at both concerts, and gave unmistakable evidences of pleasure that the summer symphonic drought was at last broken.

Comparatively few changes have taken place in the orchestra's personnel. A new first flutist, E. Leig, comes from the Minneapolis Symphony Orchestra. H. Beidel, a Chicagoan, joins the cello section after service with the St. Louis Symphony Orchestra. From the Civic Orchestra, the Symphony's own train-

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ing school for players, come H. Twinning, bass player, and S. Church, violinist. A. Goldman, a Viennese long resident in Chicago, joins the viola section. Orchestra members who are absent from the ranks this season are: John Weicher, violinist, who has become concertmaster of the Seattle Symphony Orchestra; O. Hesselbach, viola player, retired on pension; and P. Mundry, cellist, and J. Zweifel, bass player, resigned.

Easy and Difficult

THE program which Mr. Stock chose for his final offering was, from one point of view, an easy one for an expert band of symphonists; and from another point of view, as difficult a lot of music as could be placed on the desks. The notes were easily captured; the spirit sometimes not so easily.

The Brahms went with lusty assurance. The Beethoven was constantly interesting. Mr. Stock's manner was that of an expert analyst, who holds up each part in turn for our careful inspection, and says "It may be done in this way, or again in that," but slyly conceals his own profoundest convictions in the matter. Ravel's parody on all waltzes was tendered a brilliant performance, with rhythmic impulses emphatically underscored. The Afternoon of a Faun, the first Debussy that Chicago learned to like, but not the last to remain in its affections, was distinguished by the services of Mr. Leig, who proved himself a flutist of exquisite ability in delicate phrasing, with a tone of a peculiarly beautiful poignant quality.

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Artists and Audience

in Happy Mood at

Chicago Symphony

By Albert Goldberg

Conductor and men both found the smoothest sailing in the Wagnerian excerpts, in which Mr. Stock has condensed into ten minutes of concert performance the substance of the entire last scene of Siegfried. The playing had splendor and color, and a genuine feeling for the nobility, the heroism and the passion that is Wagner.

Kreisler Returns for Recital

FRITZ KREISLER returned to the Auditorium for a recital on Sunday, Oct. 7, greeted as usual by an army of admirers that overflowed into the orchestra pit and on to the stage. Apparently refreshed by a summer of rest, Kreisler was in his mellowest mood, and again proved his regency undisputed. With marvelous spirit and freedom he moved among bar lines that are prison bars to the average musician. The program consisted of Brahms' A major sonata, Bruch's G minor concerto, and a final group of short pieces. Included in the last section were a new transcription of the Havanaise from Ravel's Rhapsodie Espagnole, the same composer's Pièce en forme de Havanaise, and Wieniawski's Airs Russes, renovated and brought up to the minute by Kreisler. Carl Lamson supplied excellent accompaniments.

The first Chicago appearance of the Russian Symphonic Choir, directed by Basil Kibalchich, drew a capacity audience to the Studebaker Theatre on Sunday, Oct. 7. The art of this small group of choirsters is extraordinary. The variety of colors, contrasts and tonal gradations were at times astonishing. Some of the possibilities of this new type of choral technic were demonstrated when Mr. Kibalchich led his singers through two excerpts from Schubert's unfinished symphony, with colors and tone qualities accurately suggestive of the instrumental counterpart. Sacred music and Russian folksongs, with several operatic excerpts, comprised the programmed offerings.

People's Symphony Begins

THE Chicago People's Symphony Orchestra, conducted by P. Marinus Paulsen, opened its third season in the Eighth Street Theatre on Sunday, Oct. 7. Increased in size, and with apparently better material than it has boasted in the past, the orchestra gave promise of definite improvement in a program that had Beethoven's Eroica symphony as its principal item. Milan Lusk, violinist, was the soloist, contributing D'Ambrosio's B minor concerto, which he played before Mussolini last summer. Although this appearance could not claim the historical importance of that one, it was nevertheless an exhibition of careful, honest performance, marred only by occasional misintonations. Later Mr. Lusk played a Romance of his own composition.

Albert Labarthe, Chicago pianist, gave the first of a series of ten recitals in Lyon and Healy Hall on Sunday, Oct. 7. The undertaking is a monumental one, and will include most of the masterpieces of the piano's literature. The first program, including many of the more popular classics, was well received by an audience that discovered Mr. Labarthe to be a scholarly and discerning pianist, well equipped for the task he has set himself.

Neill Quartet in Concert

THE Amy Neill String Quartet, consisting of Amy Neill, Stella Roberts, Charlotte Palok and Lois Bichl, gave a concert in Kimball Hall on Oct. 10. These capable and gifted young women have made splendid strides since their first appearance last season. Rhythmic propulsiveness and an exceedingly fine sense of ensemble marked their efforts. Their tone quality is warm and vibrant, and the transparency and clarity of their playing set a model which many more famous quartets might well emulate. They likewise possess musicianship of a high order, by which is meant not something lofty and dull, but a quality that is vital and entertaining. The program, an interesting one, consisted of Leo Weiner's quartet in F sharp minor, a group of clever Miniature Silhouettes by Stella Roberts, second violin of the group, and Beethoven's quartet in C minor, Op. 18, No. Four.

Oscar Heather, tenor, well known to radio listeners, was heard in a recital given entirely in English, in Kimball Hall on Oct. 9. Mr. Heather was well justified in resorting to the vernacular, for his training before the microphone has evidently taught him things about singing his own language that are unknown to, or are unapplied by, the average American singer. His voice is light but admirably flexible, and the effectiveness of his use of it will be enhanced when he learns the paradoxical fact that to sing to a few hundred people in a concert hall demands a larger gesture than to sing to thousands *via* the ether. Included on an interesting programs were songs by Francis Hopkinson, first American composer, arias by Handel and Massenet, and Mary Turner Salter's song cycle, Songs from Sappho. Accompaniments of admirable flexibility and fluency were supplied by Howard Neu-miller.

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Rethberg in *Butterfly*

By Hal Davidson Crain

LOS ANGELES, Oct. 16.—Opera that is upholding the traditions of being "grand," has been the rule. Since the opening *Tosca*, on Oct. 3, when a capacity audience paid \$22,600 to witness Maria Jeritza's famous interpretation of the Roman singer, five operas have been sung, all to large audiences. At least two performances, notably Jeritza's *Carmen* on Oct. 10, drew capacity houses. But despite all the glamour that has attended each appearance of the Viennese soprano, palms for the most successful singing must be awarded to Elisabeth Rethberg, Armand Tokatyan and Edward Johnson.

Rethberg's Local Début

Rethberg made her operatic début in Los Angeles on the second night of the season, in a memorable interpretation of *Madame Butterfly*, with Marion Telva, Gennaro Barra and Millio Picco in other leading parts. Although handicapped by a severe cold, Mme. Rethberg gave an exhibition of lovely singing such as one rarely hears upon the operatic stage, achieving her success without striving. She infuses a sincerity and depth of feeling into her presentation that quite obscures her physical handicap in playing the part of a diminutive Japanese. The familiar aria, *One fine day*, was made the climax of a great emotional moment and the flower duet with Miss Telva was a vocal and dramatic achievement.

Miss Telva was an excellent artist and seconded Rethberg's splendid work throughout. Mr. Barra revealed a voice of good natural quality, but his singing and acting were without distinction. Mr. Picco was also miscast as Sharpless. Norma Tremaine was Kate Pinkerton. Piero Cimini made his first appearance this season as conductor, and again proved that he is a thorough musician and an exceedingly fine leader.

Jeritza Sings *Turandot*

Puccini scored for the third time in the first week, when production of *Turandot* was forthcoming on Saturday night, with Jeritza in the title rôle, and Armand Tokatyan singing the part of the prince, as he did on two occasions last season.

On the whole, it was a much smoother presentation than that given last year, the chief credit being due Gastano Merola for his skill in conducting.

The chorus sang brilliantly and the investiture was colorful. Jeritza achieved a personal triumph in her difficult rôle, but first singing honors were vouchsafed. Tokatyan, whose improvement since last autumn was indeed marked. To Elda Vettori was intrusted the important part of Liu, in which she did some effective acting. She was less successful in her singing.

Giordano began his run of three operas on Monday night, when *Fedora* was substituted for Montemezzi's *Love of Three Kings*. The change was made to make opportunity for a fourth appearance of the entrancing Jeritza, and she took full advantage of the occasion to dazzle her audience with her charm as a singer and an actress. Her singing was characteristically uneven, upper notes being marred by a disturbing tremolo, but she gave a compelling portrayal

histrionically and reaped mighty applause after the second and third acts.

The opera also afforded Edward Johnson his first rôle of the season, and his presentation improved as the opera progressed. Johnson's singing in the last act was impassioned and his acting convincing. Both artists achieved an enormous success, individually, but the opera was a negligible addition to the répertoire. Giuseppe Danise achieved some excellent work as De Sirieux. Myrtle Claire Donnelly, Santa Monica soprano, was cast as Olga. Mr. Merola conducted.

Giordano's Second Time

Giordano had his second hearing the following night, when Lawrence Tibbett made his first appearance of the season in *La Cena della Beffe*. Tibbett introduced his highly sensitive and dramatic impersonation to Los Angeles last season; since then his interpretation has been considerably refined. Less strenuous acting brought the singer's subtle effects into high relief and emphasized the finer aspects of his art. Vocally also, Tibbett showed improvement over last year.

Tokatyan did the best singing of the evening. This young artist uses his voice with skill and refinement and his impersonations are manly and sincere. Elda Vettori, as Ginevra, made her best impression thus far, enacting her rôle with grace and sincerity.

The rather important part of Lisa-betta was entrusted to a Pasadena soprano, Hazel Rhodes, who sang acceptably. On the whole, the work of the principals surpassed that of last season. Cimini's skilled conducting being largely responsible. He infuses a fervor and intensity of feeling into every performance he leads and is always heartily received.

Carmen's Blonde Tresses

Carmen, with Jeritza as the chief protagonist, was the magnet that attracted a capacity audience on Wednesday. Every seat was taken and many stood in the outer aisles throughout the four acts. It was not a performance to win new admirers for the score, and not until the final act, did it rise above mediocrity. This was partially due to the too-careful conducting of Wilfrid Pelletier and to Jeritza's inherent unfitness for the part. It reflects nothing upon her incomparable *Tosca* to say that hers is the least satisfactory Carmen Los Angeles has heard in three years. The entire first act was sung a half-tone off pitch, with a general low level of singing throughout the evening.

In the last act, a suggestion of Jeritza's powers was visible, induced, it may be, by the sight of her blonde tresses underneath her lace cap. Without her blonde hair, Jeritza is not Jeritza, and hers is the personality the public evidently craves. But a Spanish blonde is not an anomaly, so why not further cast aside tradition and invent a blonde Carmen?

A Polished José

Edward Johnson gave a highly polished performance of *Don José*, singing his lines in excellent French and



Ernest Schelling, whose children's concerts have made him famous in more than three cities.

with an appreciation for style and color altogether unusual on the stage. The impassioned Flower song held a prophetic note of impending tragedy in the depth of his emotional utterance, and he rose to dramatic heights in the final scene. Johnson not only has one of the best tenor voices of the stage, but he has brains as well and knows how to build a thrilling climax.

Ezio Pinza essayed the rôle of Es-camillo. His fine voice and presence could not obscure the fact that the character is not primarily suited to the fullest display of his talents. Zaruhí Elmássian, Los Angeles soprano, did

some notable singing as Michaela. Lenore Ivey and Armanda Chirot, also local singers, were Mercedes and Fras-quita respectively.

The success of the series is a matter of congratulation for those chiefly responsible. Rising from a \$50,000 deficit last season to a prospect of an even break this year, opera should receive commendable encouragement. Visiting artists are being feted on every hand, with a reception for Elisabeth Rethberg, Armand Tokatyan and Lawrence Tibbett, given by Mr. and Mrs. William Thorner, ranking among the important events.

Aida Opens Philadelphia Opera

(Continued from page 9)

was her participation, with equal co-operation from Pasquale Ferrata, the Rhadames, in the Addio duet in the entombment scene. Mr. Ferrata, a former Philadelphian, has a clear ringing tenor in the upper register, but tinged with baritone color in the lower, the general effect being one of virility. Mme. Toniolo rose to convincing heights of interpretative drama in the scenes where Amneris' vengefulness, inspired by unrequited passion, soften to unavailing penitence, and she sang opulently.

Mr. Del Cupolo, who comes from Italian and South American opera houses, has a decisive beat, and decided ideas on tempo and dynamic; at infrequent intervals he overwhelmed the voices, but in general remembered he was participating as one of the agencies in lyric drama. At some of his resounding climaxes it seemed as if the innumerable prismatic glass "danglers" in the famous Academy central chandelier added their vitreous clinks to the crash of brass and tympani.

Rocco Pandisco, a recent importation from the city of San Gennaro and Maliella's ill gotten jewels, proved a theatrical Amonasro. Mario Fattori was a sonorous High Priest, through with a somewhat uncanonical heresy as to the pitch, Luigi del Molle was the King and Lydia Locowicz sang the measures of the unseen priestess with admirable intonation.

The ballet was stage-filling, eye-filling and ear-filling. Mikhail Mordkin, who devised it, was somewhat eclectic in his choosing of material and generous as well, so that the resulting pageant was perhaps the most elaborate the walls of operatic Thebes have known on

Philadelphia stages. Mr. Nordkin participated supply and indefatigably himself, in his one time familiar bow and arrow dance, and Florence Rudolph formerly premiere ballerina at the Metropolitan, co-operated gracefully at times when the stage was clear enough of archers and others of the nearly one hundred dancers.

Rosa Ponselle opened the fourth season of the Stanley Music Club, founded by the late Jules E. Mastbaum, of which Leopold Stokowski is musical adviser, and Ruth M. O'Neill executive secretary. This is one of the important local groups which give a series of concerts for members on Sunday; it is not possible under the Pennsylvania blue laws to give concerts with paid admissions. This year the membership list was oversubscribed long in advance of this evening's opening. Miss Ponselle offered virtually a double program, as her encore list nearly equalled her original schedule. The latter included, by way of operatic arias, the *Vissi d'arte* and the *Ernani Involami*, in the first of which she seemed rather cold, though in the second she imparted warmth and passion. She gave with lovely feeling two lullabies, the Strauss *Wieneglied* and Max Reger's *The Virgin's Slumber Song*. One of the most applauded of her offerings was the Chopin Lithuanian Song, sung in English, as was the Reger number. She invested *He Loves Me, He Loves Me Not* with dramatic quality, with only a red rose for "props." Among her many encores were the Seguidilla from *Carmen* and *O Sole Mio*. Stuart Ross gave excellent support at the piano and proved a soloist of merit in dances by Granados and other numbers.

League Will Give Tancredi

Mechanical Music Is Also Scheduled

A performance of Monteverdi's opera, *Il Combattimento di Tancredi e Clorinda*, and a program of music for mechanical instruments, are announced by the League of Composers, New York, for this season.

Mechanical instruments will be heard at the first concert, in Town Hall, on Dec. 19, when Harold Bauer and the Lenox Quartet will play a new quintet by Emerson Whithorne. The Monteverdi production in March will be in charge of Werner Josten, who gave the American premiere of *Tancredi e Clorinda* at Northampton last spring. In this program the League will repeat the method used last year of presenting old and new music in contrast. Modern stage works, selected from scores by Stravinsky, Hindemith, Prokofieff and Milhaud, are to be conducted by Leopold Stokowski, appearing by arrangement with the trustees of the Philadelphia Orchestra Association.

Giesecking to Take Part

The League's second program of the series, to be given on Feb. 16, will consist of piano and vocal music chosen from new works by Hindmuth, Sessions and Szymanowski, in addition to Schönberg's quartet with voice. Walter Giesecking is to be the piano soloist.

The League continues publication of *Modern Music*, a quarterly devoted to criticism of the music of today. The first issue, to appear late in November, will contain a study of Ernst Krenek, composer of *Jonny Spielt Auf*, and an article by Boris de Schloezer entitled *Masterpieces of Our Generation*.

Johanna Gadski will return to the New York operatic stage as guest artist of the German Grand Opera Company, singing Brünhilde in *Die Walküre*, Siegfried and *Götterdämmerung*, in the season which opens in the Manhattan Opera House, Jan. 14. This will be her first local operatic appearance in ten years. According to her manager, S. Hurok, Mme. Gadski has abandoned her own plan of a season of German opera and has joined the German Grand Opera Company because of her enthusiasm over its project of presenting the full length version of the Ring cycle, as it is given at Bayreuth.

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Stones and Music

(Continued from page 5)

The voices seemed to utilize fourths, sixths, and even eighth tones. The rhythms seemed to be almost always quite clear, symmetrical, and well scanned. The dialogue of the various parts demonstrated clearly the compe-



PAUL HINDEMITH
"moments of rhythmic energy . . ."

tence of the composer. As an innovation the work undoubtedly merits serious consideration because it seems susceptible to development and application in the prose theatre, as well as in the lyrical. A word must be said for the humor and the comedy of the Voice Band which kept the audience amused and produced three or four imperative demands for encores.

But afterwards the Festival quickly lapsed into dullness. Three compositions for quarter tones of Alois Haba, the fanatic proponent of this system, were theoretically an interesting experiment; practically, in the concert hall, a nervous strain.

Storm Helps Concert

A sudden rainstorm caused the suspension on Sept. 13 of the famous Palio Race. The Piazza del Campo was already filled with spectators. The thousands of Italians and foreigners who had come here for the Palio were tremendous disappointed and, in the hope of seeing the race next day, many of them remained overnight. The sudden influx of unexpected business into the already overburdened hotels and private houses led to further disappointments.

All of which, however, held the attendance at the concert of the Roman Polyphonic, large numbers of the temporarily roofless flocking into the San Francesco Basilica. Naturally the audience was far greater than anyone had dreamed it would be.

Song Program in Kimball Hall

Elaine DeSellum Will Sing in Chicago

CHICAGO.—The American Conservatory announces that Elaine DeSellum, of the faculty, will give a program of songs in Kimball Hall on Oct. 20. Betty Gallagher, appearing in *Good News* in Chicago, is studying with John McMahan, Jr.

Frank Van Dusen, director of the theatre organ department, spent the summer in Europe. Harriet Clark, contralto, pupil of Edoardo Sacerdoti, has been engaged as soloist in the Second Presbyterian Church. Emily Roberts of the faculty is now organist in the Wilmette Congregational Church.

Margaret Canode, post graduate student of Jacques Gordon last year, is filling a teaching engagement in the violin department of the Illinois Wesleyan University. Marian Potter, who completed the class piano normal course under Mr. and Mrs. Haake last summer, is director of piano classes in the public schools in Warren, Ohio, which have adopted the Oxford piano course.

Selected Broadcasts

(Continued from page 14)

famous band master and his players and a considerable sized orchestra were assembled for the edification of listeners and, incidentally, prospective gear shifters.

The lady referred to in the foregoing sentence was Miss Alcock, who as soloist of the hour, contributed some of its more serious moments, musically speaking. Her singing of the Gavotte from Thomas' *Mignon* was most skilful and of a pleasing musical quality withal. Also a brace of Breton folk songs were artistically portrayed, especially the one titled, *Angelus*, which proved a moving and reverent work. But Miss Alcock in her brief assumption of the rôle of Delilah for *My Heart at Thy Sweet Voice* from Saint-Saëns' oratorical opera would have some difficulty, it is feared, in bringing about the capitulation of a determined Samson. It lacked tonal persuasiveness and power.

Mr. Pryor and his excellent band furnished beguiling and martial moments with his *Reminiscences of Ireland* and the *Pershing Patrol*, and this notwithstanding that requests necessitated the inclusion of his *Whistler and His Dog*. (It is not yet known which has made the other famous.) And that the curtain could be rung down in a blaze of tonal glory, Mr. Pryor, the band and the orchestra united in the Finale from Delibes' *Sylvia* Ballet.

Orchestral Feature

Charles D. Isaacson in Beethoven Symphony Orchestra Music Lecture. (WGBS, Oct. 10). As its contribution to the musical education of radio listeners and incidentally to acquaint them with the works in its coming programs the Beethoven Symphony Orchestra is sponsoring a series of lecture-recitals over Station WGBS. Each Wednesday those who desire may gather enlightenment of music and composers in general and the symphony orchestra in particular. Charles D. Isaacson, music critic of the New York Telegraph and the Beethoven Symphony's director of public relations will be the chief lecturer.

In this broadcast Mr. Isaacson explained among other things the instru-

ments of the string choirs as well as other components of the orchestra. And feeling, no doubt, that one's knowledge of music should be all embracing, he started with the violin, told of its tonal characteristics and method of tuning and had his remarks illustrated with actual demonstrations by a member of the orchestra.

The musical number discussed on this occasion was Elgar's *Enigma Variations*, which was featured in the Beethoven Symphony's opening concert of the season. This was followed by a musical interlude by a violin, piano and cello ensemble with the theme and variations from Beethoven's B flat trio, after which Mr. Isaacson concluded the lecture with a brief portrayal of the composer, the man and the musician.

Mixed Enjoyment

United Choral Singers. (CBS, Oct. 8). A chorus of mixed voices, mixed both as to sex and quality, comprises the United Choral Singers. On the whole the ensemble possesses some excellent singers, but there are one or two who do not quite make the grade and it is this Left Wing which robs the group of complete approbation. Then in all sadness it must be said, that one of the ladies of the ensemble is afflicted with a tremolo of such fluctuations as to give the choir's composition a decidedly unsteady aspect.

Yet, while failing to stir up whole hearted admiration because of the handicaps mentioned, the United Choral Singers commands respect for the sincerity and musicianship with which they go about their business. (In fact sincerity and musicianship seem the keynotes of not a few CBS features.) And the ensemble does succeed in creating the atmosphere of a refined and polite musicale. A little more regard for nuance, however, would help.

A list which included Bantock's *March of the Cameron Men* for the male contingent, Nevin's *I Hope To See My Pilot* for the women and others for the combined choirs was presented smoothly and with effective modulating continuities.

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Musical Americana



Beware the Terrapin, My Son

Warning to hostesses planning to entertain Maestro Toscanini this winter . . . MR. TOSCANINI DOES NOT LIKE TERRAPIN . . . diamond backed or otherwise . . . the maestro had a terrible time last winter because every hostess in New York served up terrapin with every conceivable form of dressing.

Margie Matzenauer, the eminent contralto, has refused to fly from Los Angeles to San Francisco in order to fill consecutive dates . . . which reminds us that Caruso was an early aviation enthusiast . . . as far back as 1910 or 1911 he enjoyed a flight in England with Grahame-White.

Vincent Lopez, the bandmaster, descended from a gorgeous limousine in front of the Osborne, West 57th street. Who was the charming matron?

Toscanini's Parsifal

A crippled carrier pigeon tells us that Toscanini will conduct Parsifal at La Scala, Milan, in the Spring—for the first time under his baton in Italy. And a whisper flies around that this may be the Maestro's farewell to the lyric theater.

Lauri Volpi sang Rigoletto in the Verona, Italy, arena recently. Gabriele D'Annunzio went around backstage to see Lauri after the third act . . . D'Annunzio effervesced as usual, and concluded:

"In my next book I will have an entire chapter on the art of singing that you have inspired me to write."

A New Star

Mme. Maria-Olszewska, the famous Austrian contralto, arrived on the Majestic last Tuesday.

Manus Manum Lavat.

Referring to the fact that a pupil of the Curtis Institute has a pupil who has just won a fellowship at the Juilliard Graduate School. In other words fifteen year old Sigana Sornberger, a student, has won the Juilliard award and she is a pupil of Tosca Tolces, a scholarship student at the Curtis Institute.

From Darkest Chicago the venerable Goldberg cables: "According to James Weber Linn-Teddy Linn of the University of Chicago—who writes the Round About Chicago column for the Chicago Herald and Examiner, the lowest pay of members of the chorus of the American Opera Company is \$65 a week, and the highest for members of the cast \$200 a week. Frank St. Leger and Vladimir Rosing get more, avers Prof. Linn, but not much more. Thus is settled a question that rocked Chicago society to its foundations."

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By HOLLISTER NOBLE



Literary Note

Ernest Dawson in London's Fortnightly Review has some recollections of Joseph Conrad. He remarks:

"In the other arts he was not much interested. I have seen a pleasing sketch by Muirhead Bone, 'Conrad listening to music' but I never heard him speak of music, or heard any in his house."

Concert Hall Raided

Rumors wafted from Hollywood whisper that Arbors may conduct there next season. Goossens will probably have four weeks. Molinari has been invited but at present has contracts in South America. Our sleuth tells us the men of the orchestra object to M.'s engagement probably because he did not shriek their praises. Coates played that game and they decreed him the greatest conductor in the world. All backs were duly scratched.—Q. E. D.

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NEW YORK, OCTOBER 27, 1928

Crash Kills 20,000

Rifled from a secretary's files yesterday.
Dear Miss B.

We are puzzled to know whether the material which we received from you today under the date of September nineteenth. Will you please let us know about this as soon as possible?

Sincerely yours,
G. B. L.

Dear Madam:

Did you want to know if I sent you some material? I did in response to your request for stories. I cannot make out from above what you want to know? Guess we both are kind of vague.

Sincerely,
T. L. B.

Opera House Crumples

Richard Wagner has just written us a letter from Dresden. Wagner has apparently just toured the European opera circuit. A long communication describes in detail "Wagner's Somniferous Nightcap and Somniferous Cushion to Combat Sleeplessness by a Natural Method . . . Address Richard Wagner, Bautzner Str. 34, 11 Ruf 501-57, Dresden, N. 6."

Wagner adds that he is willing to sell American rights to his invention for 10,000 down or a final sum of 20,000 . . . Thus far not a peep has come from the Metropolitan.

Sigmund Herzog, official chaperone of The Bohemians, and Jack Danielson (Mr. Fannie Hurst) had a charming stroll on 57th street the other day . . . Harold Bauer, the pianist, told a friend he makes faces while he plays because he knows the audience like and expects an artist to do so.

Today's Prices Mr. Spier's Market Reports

The market this week looks pretty bad, according to statistics which MUSICAL AMERICA meant to have available at this time but forgot to get on account of having something else to do. One of our reports from last year tells us that "Tenors Closed Nervously" which we presume still holds good. There has been active and firm trading in double-bass players and Nebraska contraltos were on the decline up until a late hour this morning because most persons interested in local trolleys expected the Supreme Court hearing to be postponed till October 13. The complete report, which caused us a lot of trouble, follows:

Viola Players—Receipts, Oct. 2—\$2.17; Gross receipts, entire year, \$2.29; Cost of upkeep, month of April—\$7.32.

Harpsichordists (including barns and large lawn)—Gross receipts to February 8 when last census was taken—\$00.81.

Flutists (All Known Species)—Fair with moderate northwest-winds, veering around for all they are worth. Statement—"Eighteen flutes for sale. Come early."

Baritones (Afternoons by appointment)—Report unable to come today but can make it Monday around twelve. Jersey and other nearby leghorn whites, 49 a 55c.

Basso profundos @ 35c; a few bassos @ 45; jumbo, pair, 75 @ \$1.25; guineas, pair, 90c; rabbits, pound, 18 @ 23.

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Artur Bodansky and his son and daughter return from Europe in time for Mr. Bodansky to attend rehearsals at the Metropolitan.



Vincenzo Bellesza, conductor of the Metropolitan, has that taciturn look as he arrives upon the S.S. *Augustus*.
(Cosmo News Photo)



Giuseppe de Lucca, baritone, and his wife, make their westward crossing on the Isle de France.
(Cosmo News Photo)



Miss Kathryn Witwer, soprano, who made her debut last season with the Chicago Civic Opera.
(International Newsreel Photo)



Leonora Corona, soprano of the Metropolitan, will tour in concerts prior to her Metropolitan engagement this season.



Roberto Moranzoni, conductor of the Chicago Civic Opera, Eva Turner, soprano, who is engaged by the Chicago company for the first time, and Giovanni Martinelli, tenor of the Metropolitan, return from a summer in Europe.
(Cosmo News Photo)